

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2308.

SATURDAY, JANUARY 20, 1872.

PRICE
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ROYAL ACADEMY OF ARTS,
BURLINGTON HOUSE.
The EXHIBITION of the WORKS of the OLD MASTERS, together with Works of Deceased Masters of the British School, is NOW OPEN.—Admission (from Nine till Dusk), One Shilling; Catalogues, Sixpence. Season Tickets, 5s.
JOHN PRESCOTT KNIGHT, R.A., Secretary.

ROYAL INSTITUTION OF GREAT BRITAIN,
ALBEMARLE-STREET, Piccadilly, W.
W. B. DONNE, Esq. will THIS DAY (Saturday, Jan. 20), at Three o'clock, commence a Course of SIX LECTURES on the "Theatre in Shakespeare's Time," to be continued on Saturdays till Feb. 24. Subscription to this Course, One Guinea; to all the Courses of Lectures in the Season, Two Guineas.
Friday, Jan. 26.—The Most Rev. the Archbishop of Westminster, "On the Demon of Sorcery."
Friday, Feb. 2.—Professor Tyndall, LL.D. F.R.S. M.R.I., "Remarks on the Identity of Light and Radiant Heat."
Jan. 20, 1872. H. BENGE JONES, Hon. Sec.

EVENING LECTURES TO WORKING MEN.
ROYAL SCHOOL OF MINES, Jermyn-street.
The Third Course of this Session, consisting of Six Lectures on APPLIED MECHANICS, by Professor GOODVEY, M.A., will be COMMENCED on MONDAY NEXT, the 22nd inst., at 8 o'clock. Tickets may be obtained, by Working Men only, on Saturday Evenings, 2nd inst., from 7 o'clock, upon the payment of a Fee of 6d.
N.B.—Only one Ticket can be issued to each applicant, who is requested to bring his Name, Address, and Occupation, written on a piece of paper, for which the Ticket will be exchanged.
TRENHAM REEKS, Registrar.

GEOLOGICAL MINERALOGY. — KING'S COLLEGE, London.—PROF. TENNANT, F.G.S., will commence the Second or Practical Division of his Lectures on MINERALS and ROCKS, on WEDNESDAY MORNING, January 24th. The Lectures will be continued on each succeeding Friday and Wednesday, at 9 A.M. Fee 2s. 2d.—A shorter Course on the same Subject will be given on Thursday Evenings, at 8 o'clock. Fee 1s. 1d.—Private instruction in Mineralogy and Geology is given by Prof. Tennant at his Residence, 140, Strand, W.C.

INDIAN CIVIL ENGINEERING COLLEGE,
COOPER'S HILL.
BY ORDER OF THE SECRETARY OF STATE FOR INDIA
NOTICE IS HEREBY GIVEN, that a Competitive Examination will be held in JULY, 1872, for selection of 50 Candidates for admission to this College.
For further particulars apply by letter only to the Secretary, Public Works Department, India Office, S.W.; or to the Secretary, Civil Service Commission, S.W.
India Office, 7th September, 1871.

NATIONAL INSTITUTION FOR DISEASES OF THE SKIN. Physician—Dr. BARRMEADOWS. Patients attend at 27, GRAY'S INN ROAD, King's Cross, on MONDAYS and THURSDAYS, and at 10, MITRE-STREET, Aldgate, on WEDNESDAYS and FRIDAYS. Mornings at 10. Evenings from 6 till 8. Average number of Cases under treatment, 1,000 Weekly.
THOMAS ROBINSON, Hon. Sec.

PRINTERS' PENSION, ALMSHOUSE, and ORPHAN ASYLUM CORPORATION.
Patron—H.R.H. THE DUKE OF CAMBRIDGE, K.G.

A DISCOURSE on behalf of this Institution will be delivered in WESTMINSTER ABBEY, by the Very Rev. A. P. STANLEY, D.D. Dean of Westminster, on Sunday Morning, 26th January, 1872, in commemoration of the fact of the Art of Printing in this country having emanated from Westminster Abbey.
Divine Service will commence at 10 o'clock, and a Collection will be made on behalf of the Funds of this Charity.
Further particulars may be had by addressing Mr. J. S. HOBSON, Secretary, 50, High Holborn, W.C.

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Sir MICHAEL COSTA.—FRIDAY NEXT, January 26, Handel's *Oratorio*, DEBORAH. Principal Vocalists: Madame Lemmens-Sherrington, Mrs. Sidney Smith, Miss Julia Elton, Mr. Kerr Gedge, and Mr. Lewis Thomas. Subscription Concert.—Tickets 2s., 5s., and 10s. 6d., now ready at 6, Exeter Hall.

OLD BOND-STREET GALLERY, 25, Old Bond-street.—THE SEVENTH EXHIBITION in Oil and Water Colours. MONDAY and TUESDAY, the 12th and 13th February, are the days appointed for receiving Pictures.
G. F. CHESTER, Hon. Sec.

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BEDFORD COLLEGE.—Mr. A. HUTTON BURGESS, M.A., will RESUME his Course of LECTURES in Geology on WEDNESDAY NEXT, at 1.30 P.M., in the Natural History Museum of the College, Bedford-square.

ST. PETER'S COLLEGE, Eaton square, S.W.
THE COLLEGIATE SCHOOL for Boys in Eaton-square will RE-OPEN on TUESDAY, 30th January. Tuition Fees 12 to 15 Guineas a year, divided by three Terms. Readily accessible from Victoria Terminus or the Metropolitan Railway.
For details, address the Rev. B. W. GISSOME, M.A., Head Master. H. OWGAN, LL.D., Secretary.

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On January 20th, this Association will OPEN, near Victoria Terminus, a LADIES' SCHOOL, similar to that for Boys now existing in Eaton-square, and on the same terms. Pupils will be efficiently prepared for University and other Examinations. A Mistress Wanted. Candidates *diplômées* preferred. Write at once for particulars to the Rev. B. W. GISSOME, M.A. H. OWGAN, LL.D., Sec.

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President.
The Right Hon. W. COWPER TEMPLE, M.P.
Lady Principal.
MISS DANIELS.

The College will OPEN EARLY in FEBRUARY.—For information as to Terms of Admission, &c., application may be made to the Hon. Secretary, Dr. BOSE, 6, Grosvenor-square, Southampton.

HYDE PARK COLLEGE FOR LADIES.
118, Gloucester-terrace, Hyde Park.
The SENIOR TERM begins January 25th.
Prospectuses, containing Terms, &c., may be had on application to the Lady Resident.

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COLLEGE for WOMEN, at HITCHIN, HERTS.
—The object of this Institution is to provide for Women a systematic Education, equivalent to that afforded by the Universities to Men. The next Entrance Examination, in connexion with which a Scholarship will be awarded, will be held in London, in JUNE, 1872. Copies of Examination Papers for former years, and further information, may be obtained on application to the Hon. Secretary, Miss DAVIES, 17, Cunningham-place, London, N.W.

THE COLLEGE, WESTON-SUPER-MARE.
The ENSUING TERM will COMMENCE on TUESDAY, 30th January inst.
A Prospectus will be forwarded on application to the Rev. the Head Master.

RAWDON HOUSE, FORTIS GREEN, East End, FINCHLEY.
The PUPILS will RE-ASSEMBLE on MONDAY, Jan. 22, 1872.
Dec. 16th, 1871. HELEN TAYLOR.

COLLEGE OF PRECEPTORS, 42, Queen-square, London, W.C.—EDUCATIONAL LECTURES.—On MONDAY EVENING, the 22nd inst., J. M. WILSON, Esq., M.A., Assistant Master at Rugby, will deliver a Lecture, at the House of the Society of Arts, John-street, Adelphi, by permission of the Council of the Society. On the Teaching of Botany and Geology as Parts of a Liberal Education. The Chair will be taken at 7.30 P.M.—Cards of Admission may be obtained on application to the Secretary, at the College, 42, Queen-square, Bloomsbury, W.C.
JOHN R. O'NEIL, Secretary.

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SATURDAY, JANUARY 20, 1872.

LITERATURE

A Treatise on the Origin, Nature, and Varieties of Wine; being a Complete Manual of Viticulture and Enology. By J. L. W. Thudichum, M.D., and August Dupré, Ph.D. (Macmillan & Co.)

In these later years botany has discredited the favourite theory of the old teachers, who used to regard the numerous varieties of wild and cultivated vines as descendants of a single plant; and geology has silenced the archaeologists, who could not see a wild vine in the Rhine valley without declaring it a relic of Roman civilization. But though science has extinguished these and some other pleasant misconceptions respecting the origin of the grape, it cannot deprive wine of its sacred history. In these days, when the "United Kingdom Alliance" is calling for the "suppression of the liquor traffic," people may be apt to forget that the annals of the vine are hallowed by the religious enthusiasm of those who first experienced its grateful influence, and by the pious labour of the mediæval priests. To the imagination of the Pagan world, wine, the alleviator of pain and bestower of happiness, was the immediate invention of the Vagrant God, who, whithersoever he went in eastern lands, instructed the people in the culture and uses of the grape. When the worship of wine and its giver had ceased to be a religion, the Christian church took the vine under her protection. The zeal and care with which the clerical corporations of mediæval Europe fostered viticulture and promoted the manufacture of wine are commemorated in the names of the costliest and most delicate of the grape-drinks which reconcile the millionaires of the nineteenth century to the burdens of opulence. Originally the property of a Benedictine Abbey, founded in the twelfth century by Ruthard, Bishop of Mayence, the vineyards of the Johannisberg remained in clerical hands throughout the feudal period, and pertained to the bishopric of Fulda when the great revolution tore them from the Church. The Steinberg, whose celebrity is scarcely inferior to that of the Johannisberg, belonged to the convent of Eberbach in the twelfth century, and acquired its renown from the skill and enterprise of the monastic proprietors who, having discovered the virtues of its soil and made them serviceable to humanity, were eventually deprived of their famous vineyards by the same social convulsion which wrested the Johannisberg from the bishops of Fulda. Amongst the finest and most precious of the wines, that are distinctly referable to monastic devotion to a mundane but by no means unholy art, mention should also be made of the still, creaming, and foaming champagnes, which were brought to their present perfection towards the close of the seventeenth century at the Abbey of Haut Villers, under the management of that sagacious and supremely fortunate artist, Dom Perignon.

The success of the clerical wine-makers is all the more worthy of attention, because it resulted from causes which distinguished them as agriculturists and administrators of large estates. They studied the nature of the vine,

its tastes and caprices, needs and capabilities; and having thoroughly familiarized themselves with the most wayward, and, if we may be allowed the term, the most intelligent of plants, they spared neither labour nor expense in ministering to its curious idiosyncrasies. They could be tyrannical to their workmen, and extortionate to their tenants, but they treated the plant with obsequious tenderness, and grudged nothing for the enrichment of the soil which sustained it. On the other hand, it cannot be denied that on several occasions luck favoured the liberal cultivators in a remarkable manner. Some of their signal triumphs were the fruits of accident or remissness. An instance of this extraordinary felicity occurred on the Johannisberg towards the close of the long term during which the conical hill was a possession of the church. In 1775, the Bishop of Fulda forgot to send the usual order for the vintage to the steward, who had duly apprized him of the ripeness of the grapes. Day followed day, till nearly all the grapes were rotten, when at length the steward obtained by a special messenger the permission to begin the harvest, which, but for the episcopal neglect, would have been completed ere a single grape had reached the decay of excessive ripeness. The grapes, however, were gathered, and the vintage was performed under circumstances which made the bishop and steward fear that not a bottle of the wine would be drinkable. To the astonishment of both, the drink was so superior to that of any previous vintage, which they had themselves tested, so rich in flavour, and delicately perfect in bouquet, that they determined to act henceforth on the lesson taught them by a lucky accident. The virtue of rottenness was discovered, and for nearly a hundred years the Johannisberg has yielded two wines of different qualities—the superior made entirely of rotten grapes, and the inferior made of sound, but perfectly ripe fruit. Forty-seven years had elapsed since this fortunate accident, when the superintendent of the Steinberg ventured to follow the example of the Johannisberg, and suffer his grapes to arrive at the stage of "sweet rottenness" before he gathered them. "Great," say the authors of the present treatise, "was the dismay of the Duke of Nassau and his family, when they arrived to assist at the harvest, and found not a single grape fit to be eaten. But when the wines made from these grapes came to the hammer, they realized prices which astonished everybody." Another of the undesigned successes of the clerical wine-makers was the invention of effervescent wine, consequent on the substitution of corks for stoppers made of bundles of hemp dipped in oil. So long as stoppers of this last-named kind were universally employed by manufacturers of wine, the gas generated by the fermentation of bottled liquor escaped from the bottles almost as quickly as it was created. The use of the closely-fitting corks, adopted by Dom Perignon in his works at Haut Villers, led to the systematic fabrication of the *mousseux* wines, for which the Champagne has in recent times being chiefly famous.

Without being in any degree less serviceable to men of science and wine-merchants, the present volume would have been far more

entertaining to every class of readers had it been less reticent concerning the tricks of the wine-trade. By brightening their decidedly heavy, though comprehensive and soundly instructive memoir, with some of the thousand and one racy anecdotes that illustrate the craft of wine-doctors, the authors would have rendered their pages at the same time more amusing to the general public and more useful to special students. But, though provokingly silent on adulteration, and other commercial knaveries, the book furnishes by far the most complete account of viticulture and wine-making that scientific literature has hitherto produced. Noticing minutely all the principal vines under cultivation on the earth's surface at the present time, the natural conditions under which they flourish, and the agricultural processes employed for the preservation or promotion of their special properties, it describes with corresponding care the various operations that convert the natural juice into the artificial drink in the most famous centres of vinous industry. Yet further, taking each wine-producing country separately under consideration, the authors give chemical analyses of the wines. Nor can it be insinuated that the oenologists are mere collectors of a vast number of facts. By no means disposed to undervalue the wine-maker's art, they insist that it is necessarily subordinate to the vine-grower's skill, and that the manufacturer's adroitness and judgment are of little avail unless the grape-farmer supplies him with good material. The genius of every wine is derived from its grape, and the subtle genius of the grape is due to natural conditions and the cultivator's vigilant compliance with natural requirements. When the cultivator is remiss his plant quickly deteriorates, but his labour is all in vain unless soil, climate, atmosphere, and situation concur to aid his watchful industry. The authors' remarks on this point are on the whole indisputable, but their effect is lessened by one or two inconsistencies of statement into which they seem to have been betrayed by conservative respect for oenological traditions. For instance, there is a signal want of harmony in their observations on the fixity of character in the products of different vines, and the quickness with which vines lose the distinctive qualities of their fruit by transplantation. At page 11, after remarking that a well-characterized vine is requisite for the manufacture of a well-characterized wine, the authors enunciate sound doctrine when they say—

"These vines must be either indigenous to these districts, or be produced in them by natural or artificial selection from indigenous varieties; for when transplanted to other districts they change their character more or less, so as to produce a different wine; or they lose their peculiarities so completely as to be worthless for making wine; or they cease to be fructiferous; or, lastly, they do not succeed at all, and pine and die out."

In accordance with the statement which we print in italics, Drs. Thudichum and Dupré notice the total dissimilarity of Bucellas and Moselle, though the former wine is said to be the product of the Riesling vine, transplanted to Portugal. So also sherry, made chiefly or altogether from the grape of the other Moselle vine, the Elbling, is noticed as being altogether unlike the wine made from the fruit of the same plant on the banks of the Moselle. And

yet, in strange defiance of this assertion, and the examples adduced in illustration of it, the authors tell us, in another part of their treatise, that "each variety of vine generally preserves its main characters, wherever it can be planted so as to produce fruit," and that "the Riesling, whether grown on the Rhine, in the Tyrol, in Croatia, or at the Cape, will always recall the qualities of the wine of the Rhine." We should be less careful in calling attention to this instance of inconsistency, if it were the only example of the same fault to be found in a work whose discrepancies of statement induce us to suspect that the joint authors are not altogether of one mind, respecting some of the details of their subject.

The only part of the treatise that is exempt from the prevailing heaviness of the performance, must be sought in the pages which describe the vintage of the Champagne, and the operations by which art prepares the grape-juice for the palate of grateful consumers. Though no writer has told the story more effectively, the authors, in describing the processes of champagne-manufacture, recount matters more or less familiar to every reader. Every one knows how the grapes are pressed, the juice treated with *insingas*, the liquor bottled, and the bottles corked, wired and stacked, till the time comes to disgorge, *liqueur*, and re-cork. But Drs. Thudichum and Dupré call attention to several facts unknown to general readers, and not sufficiently provided against by the makers of the wine. Champagne must always be a costly beverage, on account of the large amount of individual labour requisite for the preparation of every bottle; but its present costliness depends considerably on preventable causes. The bottle-tax is a heavy impost which, though the manufacturer pays it in the first instance, is eventually defrayed by the consumer of the drink. On each bottle that enters his yard threepence is paid by the champagne-manufacturer, who receives, however, his threepence back again from the tax-gatherer for every bottle broken, either at the proof of its strength or during the process of vinous fermentation. To obtain the proper drawback from the fiscal officers, the manufacturer exhibits necks of the broken bottles, which are forthwith utterly destroyed, so that they may not be presented a second time. Ten per cent. of the bottles delivered to the wine-makers fail to endure the ordeal which tests their strength. The destruction of bottles by testing, a still greater cause of the expensiveness of champagne, is the prodigious loss of wine occasioned by the breakage of bottles under the pressure of fermentation. "From 4 to 4½ atmospheres constitute *mousseux*; 4½ to 5 atmospheres *grand mousseux*. From 5½ to 6 atmospheres are the greatest amount of gas ever met with; and if the pressure in any bottle reaches 7 or 8 atmospheres, the bottle usually bursts." How vast an amount of precious wine is thus wasted by the breakage, that causes the cellars of the champagne-maker during August to be incessantly resonant with explosions, may be imagined from the fact that the manufacturer does not go to the expense of opening his bottles of new until the *casse* has destroyed 15 per cent. of them. "When the breakage, or *casse*," say our authors, "does not exceed 8 per cent. by August, no particular measures are taken. If the *casse* amounts to 15 per

cent., measures are mostly adopted, and if it amounts to 20 per cent., the wine must be opened." Were this grievous destruction of wine unavoidable, there would be nothing for us to do but to bury our regret for the loss in enjoyment of the remainder. But there is no need for the wicked waste. If the manufacturer would only furnish half-a-dozen bottles of every stack of champagne with Schiuz's manometer, he might estimate to a nicety the progress of the fermenting process, and tell to a moment when prudence required him to go to the comparatively small expense of opening and re-corking, in order to protect himself from the destructive *casse*. But the champagne-manufacturer is a highly conservative creature, who thinks it better to suffer in a bad old way than to owe any part of his prosperity to new-fangled contrivances. For the sake of his customers, we wish that he would get the better of his prejudices against the scientific processes, the application of which to the exigencies of his business would make him something richer, and champagne a good deal cheaper.

History of English Literature. By H. A. Taine. Translated by H. Van Laun; with a Preface by the Author. 2 vols. (Edinburgh, Edmonston & Douglas.)

THIS is a brilliant and original book, as interesting as a good novel (except in the Introduction), yet working out a philosophical theory which, in the author's opinion, explains the world's history as well as England's. M. Taine has a wonderful gift of vivid writing, and of seizing the leading features of a time, a man, or a work, and of throwing his whole soul into the expression of them. His pages are a gallery of pictures from which the figures start from their setting, so glowing in colour, so life-like are they. Whatever Churchmen and Tories may think of M. Taine's theory and opinions, the bitterest among them can hardly refrain from praising his picturesque writing, and his genuine appreciation of all that is deepest and best in the English character—see specially his admirable chapter on the Christian Renaissance (vol. i. 352–408). Sneers abound in the orthodox camp at "a modern Voltaire, with more philosophy and less wit than his predecessor"; but M. Taine is emphatically a man of rare insight, true power, and generous feeling, a man to be read and studied, as well as admired and thanked for his effort to represent English literature worthily to his countrymen.

That he fails notably in his estimate of Shakspeare all Englishmen and Germans will contend. To the long neglect of Shakspeare in England has succeeded a blind worship of his faults as well as his excellencies; and an independent criticism of him from a fresh point of view, by an admirer of the English character, should be received by us with thanks, and lead us to ask ourselves frankly, whether there are not some spots in our sun. The chief characteristics that M. Taine sees in Shakspeare are a vehement sensibility (vol. i. 350), an impassioned imagination (vol. i. 311), an intensity that enabled him to enter into other men's natures, and represent them with a hundredfold their own force; but, says M. Taine, Shakspeare, instead of using this power to ennoble Nature, was

content merely to represent it, the whole of it, all its baseness and foulness, as well as its nobleness: and for this, involving loss of dignity and of decency, M. Taine vehemently condemns him. Further, M. Taine contends, that the one motive from which all Shakspeare's chief characters act, is impulse, not duty and reason. His women all fall in love at first sight, or nearly so, and then keep pure, not from any sense of right, but from love; his men, too, yield to their impulses, whether of daring, loyalty, ambition, or revenge, and do right or wrong accordingly. In these characters M. Taine sees Shakspeare's own: he is a kind of inspired savage, with a butcher's brutality, an Elizabethan's nobleness, low to the depths, high to the heights; fantastical rather than fanciful, his fairy plays the caprice of an irregular imagination (vol. i. 350). Falstaff (vol. i. 322–3), not Hamlet, is the best representative of Shakspeare. Unluckily, M. Taine, misled by M. Charles' theory of the sonnets, and his own wish to find a man in his books (or that part of them which you choose to look at), has forgotten, in his later pages, the true account of the matter that he gave in vol. i., p. 306, that Shakspeare—

"having passed, by sympathy, through every kind of folly and wretchedness that is incident to human existence, was able to settle down amongst them with a calm and melancholy smile, listening, for distraction, to the aerial music of the fancies in which he revelled."

How could a Falstaff have saved money and bought houses? How could "Gentle Will," the large and mild-eyed man of the folio portrait, to say nothing of the creator of Imogen or Miranda, be a butcher or a beast? Granting the strength, the intensity of Shakspeare, in bad characters as well as good, we think M. Taine should revise his estimate, bearing always in mind his own sentence, on p. 336, "Hamlet's is a delicate soul, an impassioned imagination, like that of Shakspeare." To Ben Jonson M. Taine is not only just but generous. M. Taine's sketch of Chaucer is as bright as a spring morning, and he does much more justice to Chaucer's originality than M. Sandras has done; but M. Taine's reason for his complaint against Chaucer for being a child, for taking only half a step out of the Middle Age, instead of a whole one, is somewhat comical. It is that in his prose tales of 'Melibeus,' of the 'Parson,' and in his 'Testament of Love,' he was in the chains of the scholastic philosophy, under the influence of Fathers, Aristotle, &c. The curiousness of this "reason" is, that Chaucer did not write the 'Testament of Love,' that he translated his 'Melibeus' almost word for word from a French enlargement of a Latin treatise, and that his 'Parson's Tale' is without doubt also a translation, though its original has not yet been found. So that Chaucer is a child because he translated two French prose moral treatises!

For identifying 'Piers Ploughman'—the teacher, or Christ, whom William saw in his Visions in 1362, &c.—with a supposed carter (p. 250), we can easily excuse M. Taine. Notwithstanding Mr. Skeat's preachings, the prevalent English opinion is that Piers Ploughman wrote the Visions, and M. Taine has got beyond that. The English poets most to M. Taine's heart seem to be Spenser and Byron. Elaborate as is his article on Milton, and interesting as is

the summing-up of his character (vol. i. 455), we cannot think that M. Taine quite does justice to the 'Paradise Lost.' Is it altogether true that Adam and Eve are Colonel Hutchinson and his wife, that "Adam entered Paradise *via* England, and there learned respectability, and studied moral speechifying?" But the account of Spenser is charming, and the section on the women of the Elizabethan drama (vol. i. 256-266) is very happy.

Byron, M. Taine shows himself well able to judge (vol. ii. 309), but his sympathies are all with the satirist of the social shams and hypocrisies of England. 'Manfred' he calls "twin-brother of the greatest poem of the age," Goethe's 'Faust' (vol. ii. 291), and of the character he says, "Into what mediocrity and platitude sinks the Faust of Goethe, compared to Manfred!" Besides Byron, Dryden and Swift are discussed at length in the second volume, and with Byron the 'History' proper ends; Book V., 'Modern Authors,' being a sequel which contains elaborate studies of Dickens, Thackeray, Macaulay, Mr. Carlyle, Mr. John Stuart Mill, and Mr. Tennyson. All are suggestive, piquant, fresh, and interesting in the highest degree, as indeed is the whole narrative, from Beowulf downwards. What gives special value to M. Taine's 'History' is his sketch of the time that produced each period of our Literature, and his insisting that literature and history must be treated together. His theory, misrepresented, is, that "man is the creature of circumstances," truly stated, that "the race, the surroundings, and the epoch," determine the general character of the men and works of each period, due allowance being made, in special men, for individual tendencies. Of all the records of any age, its literature is, he says, incomparably the best; no constitution, code, or catechism, can equal that as a witness of the spirit of a period. Thus in writing the history of a literature, you write the psychology of a people; and to this double end has M. Taine written the present eloquent, ingenious, and able book, which, despite its occasional inconsistencies, its Frenchness, and its shortcomings, we heartily commend to every English reader. Mr. Van Laun's translation is excellent. But why has he made the public wait so many years for it?

History of the Commune of Paris. By P. Vésinier. Translated from the French by J. V. Weber. (Chapman & Hall.)

THE author of this book was Secretary of the Commune, and the editor of its recognized organ. The translator has at least the fullest sympathy with the cause, for he prefixes to the work what he calls a few "timid remarks," to the effect that labour cannot be free till "most of our political and social institutions, and class distinctions, together with private property, the foundation of our social condition, have passed away." He regrets that a belief in the sacredness of private property is so old and so deeply-rooted in the mind of man as to be likely to delay this desirable consummation; yet, as he can see no other solution of the great question of the age, the time must come when others will be equally enlightened. We do not know how far the publication of this book will serve to convert the world at large to the principles of Communism. Clearly the object of both author

and translator has been to give the most favourable colour to the acts of the Paris Commune, and if the book is read in a spirit of unquestioning submission that object will to some extent be attained. After wading through a variety of proclamations, interspersed with copious abuse of the Versailles Government, readers may find their attention diverted from many questions which would otherwise seem of some importance. They may fail to note that in the midst of his abuse of the Versailles troops for menacing the defenders of the capital, M. Vésinier never alludes to the fate of the Archbishop of Paris. They may not observe the cursory manner in which he passes over the burning of the chief public buildings, while he starts an ingenious theory, that an enormous column of flame and smoke, which illuminated the banks of the Seine, was caused by the Versailles troops who were burning, with the aid of petroleum, the accumulated bodies of the Communal soldiers. It is quite possible that M. Vésinier may have the fullest belief in the integrity of his colleagues, but if he undertakes to write history he should deal with facts. A partisan who knows that the facts are in his favour is seldom found neglecting them in order to vilify his opponents.

Of course it would be idle for a member of the Commune to attempt to disarm political criticism. M. Vésinier frankly admits that the first acts of his party were to discuss or adopt decrees for remitting rent, for suspending the sale of articles in pawn, for abolishing entailed estates and illegitimacy, for confiscating the property of the Versailles Government, for pulling down M. Thiers' house and the Vendôme Column. From his point of view all these acts were not only legitimate but noble, and we have no wish to discuss any of them with him, or to wander into the domain of politics. We are only concerned with the literary questions involved in his book. Is he a fair and candid historian?—does he intentionally overlook anything that makes against his party?—does he wilfully impute dishonest motives to his opponents?—are the main points which we have to consider. We have given one or two samples of his treatment already, but others may be found which are still more significant. It is remarkable that in the early part of the book, before we come to the establishment of the Commune, anonymous proclamations are published. When we look to the end of these addresses, and are curious to know by what authority or in whose name they are issued, we find nothing but this—"(*The Signatures*)."

We can understand that most people would be reluctant to answer for some of the sentiments in these proclamations, particularly when they are couched in such language as that at the command of the translator. Here is a passage which is a complete burlesque: "In the presence of those who for a place and a king try to make us annihilate each other, let us embrace." A little further on we have M. Vésinier's narrative contradicted by a proclamation. He tells us that the "execution" of Generals Thomas and Lecomte was the result of the exasperation of an infuriated crowd of people, while on the next page we read of the people of Paris being "calm and unmoved in their power." But this is not the only occasion on which M. Vésinier's views,

or those which he reflects, are materially changed in a brief compass. When he describes the battle between the Versailles troops and the Communists, he begins his chapter by drawing a telling contrast between the two armies. The Versailles army was composed of "corrupted and besotted old soldiers of the Empire, rude gendarmes, police assassins, wild braves, degraded mercenaries, royalist Bretons, Catholic Vendéans, and fanatical Chouans, commanded by traitor generals, felons of the 2nd of December." Marshal MacMahon, the Commander-in-Chief, had "proved himself as incapable as cowardly at Sedan," and other generals were only brave when "disarmed and chained-up prisoners had to be butchered." On the other hand, the Paris army was made up of "the heroic National Guard, which had defended the capital for six months, and had fought with such perseverance, courage, and fearlessness against the formidable Prussians. It numbered among its ranks the whole Parisian population, comprising the most intelligent, energetic, courageous, devoted, and heroic men of France." Moreover, these battalions were commanded by "young citizen generals who had won their rank in a few months by marching at their head against the enemy." There can be little doubt which of these two armies ought to have gained the victory, but, unluckily, the fortune of war did not agree with M. Vésinier. His heroes, who had withstood the Prussians, were defeated by the cowardly incapables, and his only consolation is to observe calmly, "the whole was a great battle offered by the Commune to the disciplined troops of Versailles, who were commanded by a marshal of the Empire, old and experienced generals, and skilled officers." This second contrast makes it clear that the author has already forgotten the first.

Jerusalem, the City of Herod and Saladin.

By W. Besant, M.A., and Prof. E. H. Palmer. (Bentley & Son.)

WE have here a history of Jerusalem from its siege and capture by Titus down to its final capture by Saladin, and the vain efforts of the subsequent Crusaders to rescue the Holy City from the Mohammedans. The volume thus embraces 1,200 years of stirring interest,—the Roman siege, the last revolts of the Jews, the Christian occupation for three centuries, the Mohammedan conquest, the building by the Mohammedans of the Dome of the Rock, the Crusades, the Christian Kingdom, and the re-conquest of the city, followed by the long centuries of dreary stagnation to the present time. Its great merit is, that it presents the later period from the two different sources of information, the Christian and the Arabian historians; and thus each supplies details which are indispensable for a complete picture of the whole series of events. It is the want of this double evidence which so often tantalizes the student of ancient history. Who has not longed for a Carthaginian account of the grand struggle of the second Punic war, that we might learn the real greatness of Hannibal not merely by reading it under the lines of Roman prejudice and hatred, but by studying it in the chronicle of some contemporary friend,—the Napier of the older Peninsular war? For the entire period of the Crusades

we have this inestimable advantage, and hence the double authorship of the present book. Mr. Besant has compiled his part from the European chronicles, written in Latin or the *Langue d'Oïl*; Prof. Palmer has taken his from the Arabic chronicles. Occasionally, as might be expected, the two narratives do not perfectly agree; thus in the account of Amaury's treacherous invasion of Egypt, and Shirkoh's march to repel him, we have a curious discrepancy between the Christian and Mohammedan accounts of the murder of Shawer the Egyptian vizier. In p. 312 we have William of Tyre's version, according to which, after Amaury's repulse, Shawer, relying on the friendship of his ally, rode into Shirkoh's camp attended only by two or three of his sons and friends, and was there seized by the guards and beheaded; Shirkoh meanwhile having gone out to walk on the banks of the Nile, so as to be able to say that he was innocent of the murder. According to the Arabic historian, in p. 333, Shawer was only the victim of his own intended treachery. He had invited Shirkoh and his nephew Saladin to a banquet, where he had planned their assassination; and on learning that they declined to accept the invitation, he went to their tent, intending to murder them under pretence of a friendly visit, but Shirkoh was fortunately absent on a visit to the tomb of a celebrated Mohammedan saint. But such little discrepancies as these only add vividness to the narrative, and confirm its general accuracy. We may also attribute to the double authorship that the Atábeks Zanghi and Núreddin make their appearance so suddenly in p. 253 and p. 274, while their race and relationship are not told us until long after, in p. 330.

The earlier chapters, from Titus to Omar, present little that is new. The siege of Jerusalem, the revolt of Bārochebā, and Queen Helena's Church, are described in every History; but with Omar commences the real interest of the book. Jerusalem was taken A.D. 636; and Gibbon is, in the main, accurate in his account of the siege and Omar's generous conduct to the Christians at the capitulation:—"During a residence of ten days he regulated the present and future state of his Syrian conquests, and by his command the ground of the Temple of Solomon was prepared for the foundation of a mosque." The present volume of course gives us a much fuller account of this last memorable transaction; and we have the contemporary narrative from the Arabian historian, so strangely disguised by Reynolds in his pretended translation, which tells how Omar cleared the Sakhrāh from the filth which had covered it, and erected his first rude mosque over it. This is followed by a description of the subsequent erections by the Caliphs 'Abd el Melik and el Māmūn. We quote the following important passage respecting the Mohammedan sacred places:—

"In order to understand the native accounts of the sacred area at Jerusalem, it is essentially necessary to keep in mind the proper application of the various names by which it is spoken of. When the Masjid el Aksa is mentioned, that name is usually supposed to refer to the well-known mosque on the south side of the Haram, but such is not really the case. The latter building is called El Jāmi' el Aksa, or simply El Aksa, and the sub-structures are called El Aksa el Kadīmeh (the ancient Aksa), while the title El Masjid el Aksa is applied to the whole sanctuary. The word *jāmi'*

is exactly equivalent in sense to the Greek *συναγωγή*, and is applied only to the church or building in which the worshippers congregate. *Masjid*, on the other hand, is a much more general term, and is applied to any spot, the sacred character of which would especially incite the visitor to an act of devotion. Our word *mosque* is a corruption of *masjid*; but it is usually misapplied, as the building is never so designated, although the whole area on which it stands may be so spoken of. The Jāmi' el Aksa, Jāmi' el Maghāribeh, &c., are mosques, in our sense of the word, but the entire Haram is a *masjid*."

Hence we learn (p. 388) that the Masjid el Aksa is the whole Haram area, including the Jāmi' el Aksa and the Cubbet es Sakhrāh, as well as the smaller oratories, mosques, minarets, &c., the Cubbet es Sakhrāh, however splendid, being only a supplementary building; and that all these were built by the Caliph 'Abd el Melik (A.D. 691); and that when the pulpit, the Kiblah, &c., of the Masjid el Aksa is spoken of, it must always be referred to that of the Jāmi' el Aksa, "just as when speaking of the chancel of an English Cathedral we should mean that of the main building, and not that of the Lady Chapel, and still less any oratory, however large, that might exist in another part of the close." These details are very useful for correcting some of Mr. Fergusson's misapprehensions.

Chapter V. gives an interesting account of the pilgrim times; and, amongst other things, we have some details of the great fair which was held at Jerusalem on the 15th of every September:—

"Thither flocked merchants from Pisa, Venice, Genoa, and Marseilles; and for a short time Jerusalem seems to have served as the chief emporium, whither the East sent her treasures, to sell them to the West. The objects in demand at this fair were those which were luxuries to the West: cloves, nutmegs, and mace from India; pepper, ginger, and frankincense by way of Aden; silks from China and India; sugar from Syria; dates, cassia, and flax from Egypt; and from the same country quicksilver, coral, and metals; glass from Tyre; almonds, saffron, and mastic, with rich stuffs and weapons from Damascus; and dyed stuffs from Jerusalem itself, where the Jews had a monopoly, for which they paid a heavy tax, for dying. Gold in the West was scarce, and the trade was carried on either by exchange or by means of silver. The chief traders were the Italians, but the French, especially through the port of Marseilles, were great merchants."

But the most interesting part of the book is that which relates to the Crusades, chaps. vi.-xvi. Based as it is on the two streams of contemporary history, it is full of new and striking incidents; and as the authors generally tell us, from time to time, what chronicle they are following, they thus make up for the want of running foot-notes, which had at first struck us as a grave omission. Thus we everywhere read in our histories of the triumph of the Crusaders at the taking of Jerusalem by Godfrey; it is interesting for once to read the reverse of the picture:—

"An Arabic historian reports that at the moment when the city fell, a sudden eclipse took place, and the stars appeared in the day. Fugitives brought the news to Damascus and Baghdad. It was then the month Ramadan, but the general trouble was such that the very fast was neglected. No greater misfortune, except, perhaps, the loss of Mecca, could have happened to Islām. The people went in masses to the mosques; the poets made their verses of lamentation:—"We have mingled our blood with our tears. No refuge remains against the woes that overpower

us. . . . How can ye close your eyes, children of Islām, in the midst of troubles which would rouse the deepest sleeper? Will the chiefs of the Arabs resign themselves to such evils? and will the warriors of Persia submit to such disgrace? Would to God, since they will not fight for their religion, that they would fight for the safety of their neighbours! and if they give up the rewards of heaven, will they not be induced to fight by the hope of booty?"

The history of each of the three first crusades is told at full length from the original authorities, and in chapter xvi. we have a most interesting life of Saladin. Then follow an account of the principal Mohammedan pilgrims to Jerusalem, and a sketch of the later crusades, until, in the thirteenth century, the old spirit at last died out of Europe, to assume new and nobler forms; feudalism began to decay,—chartered towns gradually rose, the first buddings of modern liberty, and (as Gibbon says) "a mournful and solitary silence prevailed along the coast, which had so long resounded with the world's debate."

We must not omit to mention a very interesting sketch in chapter xvii. of that strange Syrian sect, the Nuseiriyeh. They worship a mystic Triad, consisting of 'Alī, Mohammed, and an early companion of Mohammed, Selmān el Farsī; whence their mystical name 'Ams, formed from the initial letters of the three names. This triad is ultimately resolved into Light, or the Sky, the Sun, and the Moon, "the first being illimitable and infinite, the second proceeding from the first, and the last proceeding from the other two." Their religion is no doubt largely made up of Christian, Jewish, and Mohammedan elements, but there cannot be a doubt that beneath them all are some remnants of the old Sabæan faith. A very confused and imperfect account of their tenets was given by Mr. Lyde in his wild book entitled 'The Asian Mystery.'

The Life and Death of the Sublime Society of Beef Steaks. By Brother Walter Arnold. (Bradbury, Evans & Co.)

THE title of this book gives no indication of its quality, its merits, or its value. To some persons it may appear that the story of a society of princes, peers, judges, statesmen, and gentlemen generally, among whom eating, drinking, high jinks, and not a little rude horse-play went on, is not one of general or particular interest. The fact is, that if the Society had not had its historian, one of the most singular chapters in London social life would have been wanting. The Society had its bard in old Morris, it has now its chronicler, annalist, historian, and illustrator, in Brother Arnold. But for him oblivion would have enwrapped the Society, and its steaks and sublimity would only have been traditions, fading away, ultimately, beyond possibility of even antiquarian research.

The Sublime Society of Beef Steaks scorned the name of Club. Beef Steak Clubs had existed since the time oxen were first eaten. They were low brotherhoods compared with the Sublime Society. Yet the surviving members of the latter must bear to be reminded of a fact that seems to have escaped the memory of their historian, Brother Walter Arnold. The Sublime Society had a rival in the last century whose standing dish was of humbler quality than the Society's. About

1774 Isaac Sparks, the Irish comedian, founded, in Long Acre, a Colcannon Club. It was much frequented by nobles and gentlemen who had a liking for "Colcannon," that Irish dish which, properly cooked, is a delicious mixture of cabbage and potatoes.

The Sublime Steakers, it must be understood, have no connexion with any other society. They did not proceed from earlier brotherhoods, nor are they represented by any existing Beef Steak Club, like that at Cambridge. The Sublimes were born because they chose it, and they died because they could not well help it. Their life extended from 1735 to 1867. They fancy, we believe, that no club has had so long a life. But "The Drinkers of Ashes," the *Tephrapotes*, founded by the friends of Savonarola, are said to flourish still; though they are, it need hardly be remarked, not a genial set of people.

We accept Brother Arnold's statement that the greatest of harlequins, John Rich, founded the Sublime Society, in 1735. Lambert, his scene-painter at Covent Garden, was his coadjutor. Out of idle visitors who came to the painting-room to chat, and stayed to partake of the steak which they, now and then, saw cooked on a gridiron over the fire, grew the Sublimity which flourished so long and left the world so reluctantly. During the hundred and thirty-two years of life, the members were strictly limited to twenty-four members. They would not create even an honorary member in addition to please George the Fourth, when Prince of Wales. Brother Arnold scouts with mild indignation "the statement which has appeared in print," that the prince, on expressing a desire to become a member, was accordingly admitted. On the contrary, "he was obliged to wait his turn till a vacancy occurred."

Saturday was always the day for dining, and two o'clock was at first the hour, but the hour was changed as fashion changed, till eight o'clock became the time for meeting. In the old days, the members broke up to go to the theatres, which opened at five o'clock. Towards the close of the Sublime life, the members often did not break up at all. The steaks were prepared, but the guests did not appear. They must have been a sight for gods and men in the old days! Fancy a couple of dozen gentlemen going down the street, at intervals of a minute or two, in buff waistcoats and blue coats with brass buttons, bearing the device, dear enough to the hearts of Britons, of "Beef and Liberty!"

For seventy years the Society dined in their room over the stage of Covent Garden Theatre, till they were burnt out. Sublimity and Steaks found a temporary refuge at the Bedford Coffee-House, near the old haunt. In 1809, they went to the old Lyceum. One-and-twenty years they flourished under that roof. Fire again expelled them. The Lyceum Tavern, in the Strand, and the old Bedford, were too happy to receive them, in succession. When the present Lyceum was built, a noble room was erected for the Sublimes. They took with them there their honour, appetites, and the original gridiron dug out of the ruins of two theatrical conflagrations.

Before dinner was announced the guests assembled in an ante-room, on the folding-

doors of which being thrown open, they passed into their superb Gothic dining-saloon, and took their seats. At the farther end of this apartment an enormous grating, in the form of a gridiron, divided them from the scene of action, where the steaks were being cooked in every sort of fashion that desire could suggest. Over the gridiron was the well-known quotation from 'Macbeth,' which seemed to certify that Shakespeare, who had an eye for everything, had the cooking of steaks in his mind—perhaps a forethought of the Sublime Society, when he wrote—

If it were done, when 'tis done, then 'twere well
It were done quickly!

When appetite could no longer be stirred by the most succulent temptation (the Duke of Norfolk never could get beyond his third steak),—when the toasted cheese had been handed round, and the porter quaffed from pewter pots,—the President took the chair on a dais. "Boots" invested him with the silver gridiron badge, a beef-eater's hat and plume were placed on his right hand, the hat which Garrick did or did not wear in Ranger on his left. He gave the usual toasts, and he was bound to sing "The Song of the Day," whether he had a voice or had none. There was a "Bishop," who sang *grace*, and a "Recorder," who reprimanded offenders when brought before him with a gravity that must have astounded a visitor. The initiation of a member, the absurd costumes, the burlesque processes, the mock oath, and the charge from the Recorder, were all in the high Carnival spirit. It was one of the offices of Boots to fetch the wine from the cellar and decant it; were he a Prince of the Blood he must do—and did—it. The Duke of Sussex performed that duty. Whenever fresh wine was needed, H.R.H. had to go to the cellar for it. At one of the banquets the Royal Duke was accused of having stolen the watch and chain of Brother Hallett, who on his way to the club had been robbed of them by a footpad. Brother Duke of Sussex was tried, found guilty, and he had to do penance in a processional march, wrapped in a white sheet, the mitred Bishop attending him, with other circumstances of solemn mockery. "For a wonder, H.R.H. took it ill; he resumed his seat, but remained silent and reserved. No wit could make him smile, no bantering could rouse him, and at an unusually early hour he ordered his carriage and went away." We are not surprised at this, but we are at what followed. On the following day the Society threw off all their Sublimity by sending a Brother "to smooth the ruffled plumes of the royal *confrère*." The Duke called out on seeing him, "I know what you're come about. I made a fool of myself last night. You are quite right and I quite wrong; so I shall come next Saturday, and do penance again for my bad temper!" The fact is, the Society was wrong. They would let an ordinary member who turned sulky at a reprimand resign; but they smoothed the ruffled plumes of a Royal Duke! "Chaff" was indulged in to an unlimited extent, and no man was expected to take offence. When the toast of "The Visitors" was given it was Sublime fun to prevent any one acknowledging it, by overwhelming him with "bravoes" as soon as he opened his mouth. To mystify a guest was another part of Sublimity. An acute visitor having whispered to the Brother who had brought him, that he enjoyed

the joke of calling the members by the titles and names of distinguished personages, the observation was whispered round, and a consequent idea was adopted. "The Duke of Sussex reproached Alderman Wood for the tough steaks he had sent last Saturday. Wood retorted on his Royal Brother by protesting against the misfitting stays he had sent his wife. Brother Burdett told Whitbread his last cask of beer was sour," &c. Although the Society, like that famous proto-club, "The Sixty," which met once a week in the Temple of Hercules at Athens, recorded the witty sayings of the Saturday night, no member was allowed to make a note of what was *being* said. William Jerdan, a visitor, was one night detected taking a note of a brilliant repartee that had been made. The President pointed to the lines over the chimney-piece—

Ne fides inter amicos
Sit, qui dicta foras eliminat.

"Jerdan," he said, "do you understand those words?"—"I understand one of them," was the reply; "*sit*," and I mean to do it." One of the best features of the Society was the singing. Amusing as it may have been to see Brougham as Boots, bringing up and decanting the wine, it must have been *impayable* to hear him singing the 'Pipe de Tabac.' Brother Arnold publishes some of the songs written expressly for or by members, and he has a high opinion of them. Except Capt. Morris's, they seem to us poor; but manner, the time, and local allusions, no doubt, had much to do with the effect.

Brother Arnold inquires, "Why did such a society collapse?" We answer, because it had lived its time. It had earlier assailants, too, than our Brother is aware of. When the members drank nothing—that is, no other wine—but port, Cumberland feathered a light arrow against the Society. It is to be found in one of Lord Aberville's speeches to Mortimer (in 'The Fashionable Lover'), "Pooh! you've been black-balled at some paltry port-drinking club, and set up for a man of wit and ridicule." Canning, too, had his joke against the Society and its objects. In the 31st number of the *Anti-Jacobin*, he alludes to a theory held by the Germans, "that the English are distinguished for their love of Liberty and Beef."

We would further remind Brother Arnold that symptoms of decay were to be seen in the Society half a century before dissolution settled it for ever. It could not have been a cheerful thing to see George Colman, very drunk, interrupting Capt. Morris's song by extraordinary noises. Moore (in 1818) thought it was as gay a matter to dine alone as with the Steakers, especially if the Captain and Brougham were not present. On one occasion Moore changed his intention of banqueting with the Society. He dined by himself (no bad company) at the George, and, as he says in his diary, "had no great loss of it." The reduction (in 1849) of the entrance-fee from 26l. 5s. to ten guineas was a symptom of decadence. The members themselves began to make little account of their fellowship privileges. For nearly thirty years Brother Whitbread was known to dine with the Society but once. The attendance at last averaged two a day, but there were days when everything was ready and no guests at all appeared. There were flickers of the old brilliancy before

the flame expired; but when Morris came down at past fourscore to sing his last song, it must have sounded like a Threnodia of "Sublimity." The last bit of what may be called "surprising fun" occurred when the Society gave permission to Brother H. Brougham or Brother Stephenson to present a pipe of port wine to the Society whichever of them first became Lord Chancellor, chief singer at the French Opera, or Master of the Rolls. Brougham profited by the permission when he reached the highest office in the law.

Inevitably, however, the last hour of the Society sounded. Lord Broughton said "there was a time for all things," and resigned. Others followed. Old rules were disregarded by those who remained. Visitors became free and easy, the tenderness of the steaks was questioned, the Cook died, the Butcher resigned, the Treasurer, who had held the Society together, ate his last steak, and with Brother Stephenson the Society died. At its story, Smellfungus may lift his eyebrows and say something sarcastic about the puerilities of many of the sublime *gesta*, but it must not be forgotten that with many of the members the Saturday night's relaxation was well earned by hard daily labour, of one sort or another, during the previous portion of the week.

China's Place in Philology: an Attempt to show that the Languages of Europe and Asia have a Common Origin. By Joseph Edkins, B.A. (Trübner & Co.)

We have been long taught to believe that to the Chinese we are indebted for the knowledge of the mariner's compass, of gunpowder, and it has also been suggested, of bank-notes, but to Mr. Edkins it has remained to discover that from them also we, in common with all other nations, derive our language. The train of reasoning by which he arrives at this conclusion is worth following, if it were only to show to what lengths an author may be led in pursuit of his favourite hobby, and how completely not only science but common-sense may be thrown over when they clash with a foregone conclusion. It is plain, says Mr. Edkins, that the primeval language was monosyllabic, since in all the families, from the Indo-European upwards, the roots are monosyllables. We will not stop here to point out how utterly fallacious is this statement, but will follow in the wake of Mr. Edkins. Chinese being a monosyllabic language approaches nearer than any other to this primeval type, and Mr. Edkins finds no difficulty in accounting for the fact that among the Celestials alone is preserved the original language of mankind. Science has proved, he tells us, that the Noachian Deluge was confined to only a small district, and it is probable that the first emigrants to China, those tribes who were in the land when the Chinese entered in to possess it, were descendants of Cain, who had wandered eastward before the flood came. But the peculiar features which marked the ancient Chinese prove them to have been rather Cushites than Cainites, and therefore it is necessary that the second Chinese emigration should be assumed to be post-Noachic. "It would be very conformable to the case," says our author, "if we suppose that they (the Chinese) came over from the west soon after

the Deluge, and yet not too soon to allow scope for the previous development of the Cushite civilization." Further, since their language bears no Semitic impress, it follows that they left Western Asia before that "progress made by the Semite and other language systems" which is known "as the confusion of tongues" at the building of the Tower of Babel. "At least, we are very much under the necessity of allowing that the Chinese started on their Eastern pilgrimage late enough to bring with them the Babylonian arts, and early enough to retain the features of the primeval monosyllabic language more distinctly than any other old linguistic family has been able to do. The first great step in the development of human speech was taken in the formation of the Chinese language."

We need scarcely point out how purely and wildly conjectural all this is. But yet, on these assumptions, Mr. Edkins bases his theory of the oneness of all language. The proofs he adduces in support of it are as unscientific and incorrect as the original hypothesis. He strings together a number of words of various languages, possessing some similarity of sound and meaning, and, regardless of the laws of linguistic science, declares their common derivation from single roots, and remains satisfied that he has successfully demonstrated his proposition. For instance, in comparing the Korean with other languages, he says:—"For the sentence, 'this room has two windows,' the Koreans say *i K'utul*, 'this room,' *t'ul ch'ang isir*, 'two windows has.' The pronoun, *i*, 'this,' is in Mongolian, 'this,' in Chinese *i*, 'that.' *K'utul* may be the Mongolian *ger*, 'house,' and Chinese *kia*, *ke*, 'home.' *T'ul* reminds us of the Persian *du* and English *two*. *Ch'ang* is borrowed from the Chinese *ch'wang*, 'window.' *Isir* is probably the Chinese *yeu*, 'to have,' with the suffix *isir*." Can anything be more absurd than this? What if *T'ul* does remind Mr. Edkins of the Persian *du*? Does that prove anything? But perhaps Mr. Edkins is not aware that Persian is a language which has gone through more variations than any language, except perhaps English, and that, therefore, to make his comparison of any value, he should go back to the original form of the word in Zend. But such investigation forms no part of Mr. Edkins's system: he is content to take any word of any language, which has even the most superficial resemblance to words of other lands, and to class them together, without troubling himself to inquire into their original forms. Nor does he attempt to distinguish between words which are of native origin and those which have been borrowed from neighbouring peoples. For instance, he says:—"The word *mid*, 'honey,' has final *d* in old Chinese, and in the Sanskrit it is *madhu*. In Hebrew, we find *mathak*, 'was sweet,'—doubtless the same word,—and here the final *k* is a Semitic addition. The Greeks had a wine called *μέθυ*, 'mead.' The Turks and Mongols use *l* final, and change the initial *m* to *b*, saying *bal*. The Japanese have *mits*, and the Tamul *madu*." Now, to any one but Mr. Edkins, it would be obvious that the Tamul *madu* is but a corruption of the Sanskrit *madhu*, and that the initial *m* is the only bond of union between the latter word and the Hebrew *mathak*. As to the change made in the initial *m* in Turkish and Mongolian, we can only say that it is a fiction of his own imagination.

Mr. Edkins is such a thoroughly good Chinese scholar, and might employ his knowledge to such useful purposes, that we the more regret that he has sought to handle a subject so far beyond his reach as that with which the work before us pretends to deal. He has attempted an impossible object, and, having started on a false hypothesis, he has striven to maintain its truth by reasoning which is little short of childish.

Legends of the Holy Rood; Symbols of the Passion; and Cross-Poems. Edited from various MSS., with Introduction, Translations, and Glossarial Index. By R. Morris, LL.D. (Early English Text Society.) (Trübner & Co.)

THIS is a most interesting volume, both to the philologist and to the general reader. The numerous pieces in it well illustrate Early English of the eleventh to the fifteenth centuries, and at the same time afford a tolerably complete collection of the legends connected with the Holy Rood, or Holy Cross. The English seem to have been particularly fond of these stories. Wace tells us, in the 'Roman de Rou,' that *Holy Cross* and *God Almighty* were the battle-cries of the English at the battle of Hastings—

*Olicrosse sovent orioient,
E Godemite reclamoent:
Olicrosse est en engleiz
Ke sainte Croix est en franceiz, &c.*

Chaucer also, in his 'Man of Lawes Tale,' makes Custance invoke the "holy croys." In the collection of Anglo-Saxon homilies of Ælfric, printed by Thorpe, there is a homily on the Finding of the Cross, of which there are no less than seven other copies. Then there is the "Elene," or story of St. Helen, in Kemble's edition of the Codex Vercellensis, and the 'Dream of the Holy Rood' in the same MS.; both of which may be found in Grein's collection of Anglo-Saxon poetry. The former of these is, as Grein tells us, taken from the first part of the Acts of St. Judas Quiriacus, which may be found in the Acta Sanctorum of the Bollandists, under the date of the 4th of May, the Greek original being printed in the same volume, under the date of the 3rd of May, from a MS. in the Vatican. But Dr. Morris, instead of reprinting these, has given us other hitherto unprinted legends, some of them very curious. The principal one is taken from the MS. in the Bodleian, which contains a portrait of St. Dunstan, drawn, as we are assured, by his own hand; woodcuts of which have often appeared. It is about St. Helen's discovery of the Holy Cross, and is a unique copy. After the printing of this piece had been determined on, it occurred to the editor to add other pieces on the same subject, and so the collection grew gradually larger. "This fact," he tells us, "will account for the strange arrangement of some of the pieces." With regard to which we can only say, that we fail to see why the book should not have been well considered beforehand, instead of being thus put together in a haphazard fashion; an hour or two spent over catalogues would have saved all confusion, and there is no reason whatever why an editor should not know all that he is going to undertake before commencing his work. However, we must take it as we can get it, and are glad that the collection is as complete as it is. We

only say that a little looking about will often give plenty of materials with very little trouble, and we would illustrate this by observing that, with Wanley's catalogue in hand, Dr. Morris has not mentioned that, of the piece which he prints from MS. Julius, E. 7, there are two other copies, one in MS. Camb. li. 1.33, and another in MS. Cotton Vitellius, D. 17. This is all we have to say by the way of fault-finding, for the pieces themselves are well edited (with good translations and a useful glossary), with Dr. Morris's well-known skill and ability.

We will here note down, for the reader's use, a few corrections which have suggested themselves during a perusal of the volume. P. 50, l. 386, *such* should be *suth*. P. 58, l. 504, *verst* should be *versc*. This confusion of *c* with *t* is common; the old scribes often mean *c* when they write a peculiarly plain *t*, and *vice versa*. P. 57, l. 482, for *whom* read *whon*. *Ozie* in Old English (p. 135) does not mean *Isaiah*, but *Hosea*; see *Hosea* xiii. 14. *Dare* in the Glossary, merely means *their*. *Keiped* (p. 205) is a misprint for *keiyed*, i.e., fastened with a key. At p. 134, l. 83, the hyphen should be struck out of *i-lolled*, and *Illoled* should be struck out of the Glossary. Also *atom* (p. 53) might have been inserted in the Glossary, since not every one knows that it simply means *at home*. *Spene* does not mean *stop*, but exactly the opposite, viz., to *spend* or *spill*. *Pleted* is rightly explained *pleaded*, but a query is appended. The query may be removed; for *plete* occurs in Chaucer. And we will now cite, by way of specimen, a stanza which presents two *cruces*, viz., one on p. 135:—

Adam dude ful huge harmes,
Whon he bot a bite vndur a bouh,
Wherfore thi sone hath sprad his armes,
On a tree tyed with teone I-nouh;
His flesh is smite with dethes *tharmes*,
And sweltheth heer in a swemly swouh;
His breste is bored with dethes *swarmes*,
And with his deth for deth he drouh
Alle his leone freondes:
As *Ozie* spak in propheteie,
And seide—"thi sone, seinte Marie,
His deth slough deth on Caluarie,
Yaf lyf with-outen endes."

Tharmes the editor explains by "bowels, qu. the arms (?)," and *swarmes* is left unglossed. Now *tharm* is certainly the A.S. *thearm*, an intestine; but it also signifies catgut or cord, as in the Scottish *thairmband*, a string or cord of catgut for turning a spinning-wheel. We have here, therefore, an allusion to the scourge of cords. *Swarm* (see Nares) is for *swalm*, another spelling of the Old English *sweem*, a qualm, whence our *squeamish*; so that *dethes swarmes* are the qualms of death.

We wish it were possible to do the book some sort of justice by giving some idea of its contents; but we can do little more than draw attention to some of the pieces in it. The 'Dispute between Mary and the Cross,' written out in a Southern dialect, and taken from that great storehouse of old poetry, the Vernon MS., is exquisitely written, and contains the stanza which we have just quoted. Some of our old anonymous writers were masters of their craft; and the way in which they conquered all the difficulties in which they delighted to involve their rhythm is quite wonderful. Not only does the author think nothing of finding quadruple rhymes, but he easily achieves a system of alliteration as well. It is not easy to give an idea of this in modern

English, because the words which the rhyme requires are frequently those which are most archaic; but we venture on a modern rendering of stanza 30, which describes the events at the Crucifixion:—

The dead gan worthily to wake,
The day was turned to darkness dun,
The murky moon did mourning make,
The light, it leapt out from the sun;
The temple-walls did shiver and shake,
The temple veils, atwo they spun.
O cross! why wouldest thou not crack,
When righteous blood on thee had run,
And nature seemed to bend?
Oh! when my Fruit on thee was fast,
Say, cross, why wast thou not aghast?
Thou stoodst as stiff as any mast,
When life drew near its end!

The line here rendered by "And nature seemed to bend," is in the original "And kuyndes losten heore kende." The side-note has "and when kin lost kin," but we take the meaning to be somewhat different, viz., "and the powers of nature lost their natural qualities," agreeably to the explanation of *kende* in the Glossary.

The 'Dispute' tells how the Virgin Mary reproached the cross for its part in the great event, whilst the cross replies, urging the utter necessity of that death; and this it does so well that she is at length reconciled to it, and kisses it. At the end of the poem the author explains that it is all an allegory, that in reality the cross "is a cold creature, and hath ever been deaf and dumb," and that it never really spake, nor did Our Lady blame it. The 'Symbols of the Passion,' from two MSS. which are printed at length on opposite pages, is accompanied throughout with curious woodcuts, copied from the MSS. themselves by Prof. De la Motte. Amongst them is the "vernicle," or sacred handkerchief of St. Veronica, the pelican (even now preserved as the crest of Corpus Christi College, Cambridge), the thirty pence, the lantern, which is sometimes placed in the hand of Malchus, the coat with three dice upon it, besides all the other commoner symbols, as the ladder, the nails, &c.

Still more curious is the legend which narrates the whole "history of the material out of which the cross was made, from the time it was a pippin until it was wrought into a cross." Of this Dr. Morris gives a useful summary. It thus appears that three pippins were given to Seth by an angel, by whose direction Seth placed them beneath the tongue of Adam before his burial. Thence sprang up three stems, each but an ell long, one being of cedar, one of cypress, and one of pine. These were plucked up afterwards by Moses, who used them as wands to perform miracles, and afterwards planted them near Mount Tabor. In the time of David the three stems grew into one large tree. Solomon cut it down, and intended to use it for the temple, but it miraculously refused to be used, and was buried in the earth. There it remained till the time of Christ, when it appeared floating on some water, was taken by the Jews, and used for the cross. Many miracles are related of it during the progress of the story.

Then there is the legend of St. Judas Cyriacus, otherwise called St. Quiriac. It was by his means that St. Helen was successful in finding the cross, and it was because of his services on that occasion that he was seized, tortured, and put to death by the Emperor

Julian. This is a tolerably bold defiance of chronology; for, as we are distinctly told that St. Quiriac was the brother of Stephen the Martyr, he must have lived over three hundred years.

The frontispiece shows a full-length picture of St. Quiriac, with an enormous mitre on his head, and supporting the cross in his left hand.

For the story of St. Maximilla, the making of the nails of the Holy Rood, the number of the nails, the expedition of Chosroes, King of Persia, to Jerusalem, the Exaltation of the Cross, the traces of the cross in pre-Christian times, the analogy of the cross in nature, the legend of Longinus, &c., we must refer the reader to the volume itself, not without expressing our thanks to Dr. Morris for all the trouble and learning he has expended upon his edition.

NOVELS OF THE WEEK.

The Lady of Limited Income. By the Author of 'Mary Powell.' 3 vols. (Bentley & Son.)

Cecil's Tryst. By the Author of 'Lost Sir Massingberd.' 3 vols. (Tinsley Brothers.)

Redlands; or, Home Temper. By Harriette Bowra. 2 vols. (Hodder & Stoughton.)

Annie: "an Excellent Person." By E. S. Maine. (Smith, Elder & Co.)

THE author of 'Mary Powell' has given us in her little book a very pleasant sketch of the unpretending but useful lives led by many maiden ladies in rustic corners of the country. It is a book which leaves upon one's mind a deep impression of the writer's worth, and, from its high religious tone, excellent suggestions as to reading, and useful directions as to ready channels of benevolence, is worthy of the attention of ladies, old and young. A novel it certainly is not: it contains no plot, no incidents, no dialogue of any originality; but it sets forth in apt language the quiet but not useless lives of one or two amiable persons of different types of character. The central figure is the "Lady" herself, given up to charity, economy, and amateur authorship, round whom certain lesser stars, rectors and curates with their several wives, young officers of ingenuous dispositions, and village youths and maidens, revolve and gain lustre. The processes by which each individual case is benefited by contact with the excellent Miss Beaumorce are sympathetically detailed, and will remind many a reader of the unobtrusive influence exercised by good women of his own acquaintance. No man who has a gentleman's respect and liking for old ladies will think lightly of this slender tale, though its extreme simplicity and apparently unfinished condition will probably prevent its taking rank among the successful stories of the season. We are constrained also to add that its effect is a good deal marred by the extreme triviality of some of the conversations and incidents recorded,—an error which we cannot help thinking arises more from a conscientious but exaggerated effort to be simple, than from poverty of conception or lack of expressive power.

'Cecil's Tryst' is an orthodox sensation novel, containing a murder and a suicide, with the necessary accompaniments of mystery and personation. The villain of the tale is a

young lady of East Indian parentage, whose despotic passions are concealed beneath an ungenial exterior. She is happily described by Lady Repton, a well-imagined theatrical peeress, as *La Belle Dame sans Merci*, because "she never says 'thank you' to anybody." Inspired partly by jealousy, and partly by mercenary motives, she manages, by certain indirect means, to bring down the sandy roof of a stone-pit upon a hapless digger and his sister, in order to prevent her own brother from contracting an improvident marriage. Her share in the transaction is very obvious from the first, though we are not supposed to be cognizant of it till the close of the third volume, when she has been found guilty of another and more elaborate piece of treachery. Her unhappy brother Cecil never marries the girl of his heart, though the murderous devices of Jane Wray are unsuccessful. After his untimely death, Ruth Waller, now a star of some theatrical eminence, who has educated herself by bettering her lover's early instructions, falls, we are given to understand, into irregular courses—a very needless lowering of a character, for which we are beginning at the end of the book to feel considerable respect, and still worse in point of taste, if intended merely as a recognition of an element of impurity as inseparable from the sensational school. On the whole, however, the tone of the book is unexceptionable. Something more than mere scene-shifting and carpentry have gone to its composition. The dialogue is easy, and the characters well defined, and there are many traces of a little wider cultivation than is common among novelists.

Mr. Wray, senior, of Gatcombe, is a type of a country gentleman which is rare, but much more common in nature than in books; and it is perhaps well that people should just now be reminded that all the squirearchy are not men of enormous acreage, and that most are acquainted with something beyond field-sports and bucolics. Old Bourne, the pushing *novus homo*, of doubtful popularity, and less than doubtful moral character, is also a successful sketch of a member of a class of which we have seen samples. Altogether the country life in Sandylanshire is well described, while the struggles of young Fred. Wray as a dramatic author, after his father's decease, are told with the vividness of personal experience. Perhaps Aunt "Ben," with her mixture of prudery and self-devotion, her horror of Bohemianism and her plunges into the wildest haunts in her nephew's interest, her profound simplicity and occasional gleams of penetration, is the best drawn of all the author's *personæ*. In spite of the ghastly elements in the story, it has sufficient independent merit to render it worth reading, and by a more legitimate use of considerable literary talents, the author may hereafter, we cannot but think, achieve a success more worth the winning than the present volumes will secure.

To persons who have suffered from too great a consumption of sensational novels, we can recommend no better remedy than a course of 'Redlands,' administered by small doses, for though in two volumes, it is longer than most novels in three. We warn anybody who may think of following our advice that the prescription is not nice, nor homœopathic; but no more is blue-pill; and yet, as there is nothing better than this to cure the dyspeptic body, so

is there nothing so good as a dull novel now and then to restore its tone to the Ouida-wearied brain. Now it must be understood that 'Redlands' is very dull. Not only are the people dull, and the story dull, but the authoress apparently lacks the power which some have of bringing out what there is of romance and interest in the dull life. She lectures unceasingly, or, if she does cease, it is to let one of her characters lecture. The one most favoured in this way is a young gentleman whom, as he appears to be the authoress's beau-ideal of a man, we must call the hero, though to us he seems a pretty successful representation of an ill-mannered and ill-tempered prig. This estimable person, by the terms of a will made by an eccentric uncle,—it is a pity, by the way, that the title of 'Uncle's Will' is appropriated, it would have done well for this book,—is to marry one of two cousins, and receive with her 4,000*l.* a year, 15,000*l.* going to the other. If he declines to propose to either, all three lose all the benefits of the will. One of the young ladies is put out of the question at once, as too "worldly" for the immaculate hero; and the other, having just finished her education in France (not very successfully, to judge from one or two of the French sentences put into her mouth), is invited to spend six months with his family, as it were on trial. She is described as a beautiful girl, but with a failing on the side of temper, though as to this last, we can only say that any temper which could have stood half a year of the society of such people as the authoress in all good faith describes the poor girl's cousins as being, would have been equable to the point of stupidity. At the end of this time the hero, apparently tired of "badgering" and lecturing his unlucky cousin, declares that he will not marry her, thinking only of his own loss, and not that which he is inflicting on his cousins, and glorying ostentatiously, as such people do, in his "self-denial." The girl goes home to a drunken father and an imbecile mother; nurses the latter, is nearly killed by the former, falls in with another prig, more priggish, if possible, than the first,—a parson this time,—who bullies her into giving him a written promise of marriage. This, however, avails him little, for, to our astonishment, after a severe illness—which must, we fear, have affected her reason—Caroline, as she is called, actually forgives the treatment she has received from her cousin, and when he begins to feel qualms about his 4,000*l.* a year, consents to marry him. He succeeds in insulting her grossly once more before the wedding, but we only hope that she "took it out," as the vulgar phrase is, afterwards. Such is the outline of the dull story we have read for some time past.

'Annie: "an Excellent Person,"' is a good specimen of that class of humdrum, unromantic stories which is founded on the realistic models of Mr. Trollope, pietized a little to secure a modicum of instruction combined with such amusement as the imagination of the author can afford. We care not to protest against the school: it evidently commands a public and wins attention, and is as much the result of the laws of demand and supply as the ungentelemanly parade of sensuality which characterizes some fashionable poets. In its line, we think the present

volume has every right to be successful. The "excellent person," of course, has human passions as well as a scrupulous conscience, and bears about a burden of ill-requited love. A clergyman of high principle, endowed with a still stronger gift of self-sacrifice, contributes to the interest of the tale his disinterested affection, which is equally unworthily rewarded. In the triangular duel which takes place, Mr. Walters assails with his profound attachment the irresponsible Annie, while Annie takes her aim, with fatally unfortunate results, at the careless blue-eyed lump of ordinary clay which is animated by the *fainéant* Hugh Willingham. In the mean time, the dark coquettish Ellie, poor Annie's younger sister, contrives, by a mixture of flirtation and treachery, to possess herself of the hand and worldly endowments, and a portion of what heart there is to speak of, of this very second-rate and selfish hero. The constancy and endurance of nine years, during which the physical charms of the fair organist of Millbeck have a little faded, are rendered useless by the too exacting prudence which delays for a few months her union with her careless lover. This painful little drama of common life is skilfully worked out, and the tragic death of Herbert Walters, when on the point of obtaining the boon to which his long fidelity has entitled him, is contrasted with the religious resignation in which the long-suffering heroine at length finds a colourless contentment. But, in spite of some literary skill and purity of style and motives, there is a sombreness and gloom about the tale which betrays the lassitude and mediocrity characteristic of the school we have described.

OUR LIBRARY TABLE.

Ephemeræ. Second Series. By Lord Lyttelton. (Murray.)

THIS is a collection of various lectures and addresses, delivered within recent years, on those religious and educational topics with which Lord Lyttelton's name is to some extent identified. The volume concludes with a few translations into Latin and Greek verse, in which the author shows that ease and mastery of expression which helped to earn him his place in the Classical Tripos, and of which the thirty years that have elapsed since he took his degree have not deprived him.

The Regulation Drill of the Prussian Army. Translated by Col. Edward Newdegate. (Mitchell & Co.)

IT is not singular that the book before us should bear a striking resemblance to our own 'Field Exercise,' seeing that we have copied from the Prussians as servilely as we did more than a century ago. Though, however, the drill is in both books nearly the same, the tactics prescribed are different. With all our love of imitation, we have not yet been so foolish as to discard the line formation in which our men, owing to their natural steadiness, combined with their long training, fight so well. The Prussians, on the other hand, make but a sparing use of the line, and are addicted chiefly to the company column, only exceptionally employing the battalion close column of double companies for attack, reserving the latter formation principally for manoeuvres. Here it may be as well to point out the distinction between "columns of companies" and "company columns"—a distinction which, we have reason to believe, is not always apparent, at all events to the non-professional reader. A column of companies is a column formed by placing several companies in line one behind the other; while a company column is a single company, formed by placing several of its component parts—such as subdivisions or sections—one in rear of the other.

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In Prussia the company is drawn up in three ranks, the third rank consisting of the marksmen. The distance between the ranks is rather less than with us, namely, twenty-four inches, reckoning from the back of the front man to the chest of the man in his rear. The company is divided into two subdivisions, four half-subdivisions, and eight sections. In the company column the subdivisions are at intervals of six paces from each other. The subdivisions are three in number, namely, two composed of the two first ranks, and a third made up of the shooting rank of the other subdivisions. When a closer order is required, a column is formed of half subdivisions, four composed of the two first ranks, and two of the shooting rank. In this case, the half-subdivisions are at two paces distant from each other. The company column of half-subdivisions is only used under exceptional circumstances, such as a bayonet-attack. One great feature in the Prussian system is the shooting line. This shooting line is formed, as we have said, from the third rank, and is generally employed as skirmishers and supports. The shooters of each company are, as a rule, commanded by a selected subaltern. It is seldom, when in close contact with the enemy, that the shooting rank remains formed in rear of the company. The skirmishers work by extended files of two men, save under exceptional circumstances, when it is desirable to keep them under the more immediate control of their leaders, when they remain in "closed firing groups of sections." No more skirmishers are extended than the necessity of the case demands. Reinforcing skirmishers is generally effected by prolonging the line instead of mixing up the new and old skirmishers together. In our drill-book it is laid down that all movements of skirmishers when under fire are to be in double time, or at the run, if specially ordered. In the Prussian drill-book, on the contrary, it is prescribed that all movements of the shooting line are, as a rule, to be carried out "at a brisk step, without doubling." We confess that we prefer the Prussian system, as being calculated to preserve the steadiness of the soldier and insure accurate firing. We also approve greatly the Prussian method of employing selected men—who are placed in the third rank—for skirmishing. In the Prussian drill-book it is truly observed, "Although every infantry soldier must be instructed in skirmishing, yet the Fusilier battalions and the third rank of all infantry, especially those divisions armed with the short rifle, are most frequently employed for this purpose. Hence the necessity arises of choosing men for these divisions who are most suitable on account of their bodily and mental qualifications. In most cases each shooter is left to himself; and the forms prescribed for fighting in close order do not apply to him. . . . He must therefore possess power of judgment, art, boldness, bodily activity, and self-confidence, united with skill in the use of his weapon. Such natural talents will, however, be rarely found in a sufficiently large number of men. Consequently, it is the duty and special task of all the superior officers to work at the cultivation of the shooters." In a journal like this we can hardly give a more lengthy review of a book so technical as the work before us. We commend the Prussian drill-book, however, to the serious attention of all officers. They will learn much by reading it, and will, we think, rise from a perusal with the conviction that the Prussian authorities cultivate the individual intelligence of the soldier, leave discretion as to details to junior officers, and dispense with mere parade accuracy, to an extent which we should consider utterly subversive of discipline. Had our authorities, when they copied the form, copied also the spirit, of Prussian military training, our army would have been largely the gainer.

We have on our table *The Monthly Packet of Evening Readings for Members of the English Church*, Vol. XII. (Mozley).—*Magazine for the Young*, 1871 (Mozley).—*A Manual of the Law relating to Divorce and Matrimonial Causes*, by R. C. Dewy (Longmans).—*A Manual of the Analysis of Sentences*, by W. S. Binns, M.C.P.

(Simpkin).—*The Mastery Series, Hebrew*, by T. Prendergast (Longmans).—*Tables for Platelayers*, by W. Donaldson, M.A. (Spon).—*Wonders of Sculpture*, by L. Viardot (Low).—*Wise, Witty, and Tender Sayings*, selected from the Works of George Eliot, by A. Main (Blackwood).—*My Sunday Friend Stories*, Second Series, by the Authoress of 'Helpful Sam' ('My Sunday Friend' Office).—*Paul Cuffee*, by the Author of 'Lucy Smith' (Edinburgh, Oliphant).—*Episodes of Life*, by J. L. Forster, edited by H. L. Forster (Hamilton & Adams).—*Life's True Beatitude*, by the Rev. J. C. Bass (Wesleyan Conference Office).—*Filings of Gold* (Clarke).—*Colloquia Crucis*, by Dora Greenwell (Strahan).—*Are we better than our Fathers?* by R. Gregory, M.A. (Parker).—*The Rationale of Christianity* (Longmans).—*La Morale nella Filosofia Positiva*, di G. Barzellotti (Foreign).—*and Canti Popolari delle Isole Eolie*, dal Prof. L. Lizio-Bruno (Foreign). Among New Editions we have *Bibliotheca Classica*, edited by G. Long, M.A. 'P. Vergili Maronis Opera,' Vol. II., with Commentary by J. Conington, M.A. (Whittaker).—*Rudimentary Magnetism*, by Sir W. S. Harris, edited by H. M. Noad, Ph.D. (Lockwood).—*History and Literature of the Israelites*, by C. and A. De Rothschild (Longmans).—*A School History of England*, abridged from Gleig's 'Family History of England,' by the Author (Longmans).—*How to Prepare for Civil Service Competition*, by P. W. Joyce, LL.D. (Whittaker).—*Outlines of General Knowledge*, by H. Ince, M.A. and J. Gilbert (Kent).—*Songs by Lord Byron* (Virtue).—*Autumn Leaves*, Poems, by S. Collinson (Low).—*and Anster Fair*, by W. Tennant, LL.D. (Edinburgh, Ross). Also the following Pamphlets: *The History of France from the Earliest Times to the Year 1789*, by M. Guizot, translated by R. Black, M.A., Part IX. (Low).—*The Royal Almanac of England for 1872* (Clayton).—*The Perpetual Cross Calendar*, by C. J. Recordon, B.A. (Trübner).—*Ireland*, by Sir J. E. Hardley-Wilmet, Bart. (Stanford).—*The Past, Present, and Future of Homœopathy*, by W. D. Humphrey (Turner).—*Cholera and Typhoid Fever*, by J. B. Waring (Day).—*Practical Aeronautics*, by G. G. M. Hardingham (Spon).—*Arctic Perils*, by A. G. Saunders (Peterhead, 'Sentinel' Office).—*Ordinances of some Secular Guilds of London from 1354 to 1496*, by H. C. Coote (Nichols).—*The Bavarian Highlands and the Ober-Ammergau Passion Play of 1871*, by W. H. W. P. (Bush).—*Fors Clavigera*, by J. Ruskin, LL.D., Letters 12 and 13 (Smith & Elder).—*Italy in England*, a Treatise on the Cultivation of Choice Fruits, &c. (Houlston).—*Dates and Data relating to Religious Anthropology and Sacred and Ecclesiastical History*, No. 1. (Trübner).—*The Nation's Prayer, a National Anthem for the Prince of Wales* (Marlborough).—*Two Exercises for a Degree in Divinity*, by H. Robinson, D.D. (Rivingtons).—*A Sermon for Christmas-Time*, 1871-2, by the Right Rev. A. Ewing, LL.D. (Glasgow, Maclehose).—*and Georg Gottfried Gervinus*, by E. Lehmann, translated by Edith Dixon (Chapman & Hall).

SCHOOL BOOKS.

English Etymology: a Text-Book of Derivatives, with numerous Exercises, for the Use of Schools. By James Douglas, Ph.D. (Oliver & Boyd.)

IF Mr. Douglas had but known a little more about the subject he writes on he would have made a useful and handy book of his 'English Etymology.' But when he enters *en*, *em*, under "Saxon or English Prefixes," and gives us as examples "enthroned, embellish, to make beautiful," we can only wonder where he learnt that French was Saxon or English, and regard him as an unsafe guide for schools. Even under *be*, he makes the mistake of saying that this prefix means "to make," as if the verbs "to calm," "to dim," did not precede their derivatives, which he gives, "to becalm," "to bedim." All the classical verbs are entered under their first person singular, instead of their crude form; and under "Titheim, to place," there is no hint that the base of the word is "the" place, from which all the

compounds given are formed. One of the best jokes in the "Anglo-Saxon roots" is, that "auburn" (Ital. *alburno*) is entered under "byrnan, to burn."

How to Write Clearly: Rules and Exercises on English Composition. By the Rev. Edwin A. Abbott, M.A. (Seeley & Co.)

A Practical Help to Teaching English Composition. By B. E. S. Drake Bigsby. (Murby.)

IT is a gain to have a man of Mr. Abbott's mark writing eightpenny school-books, the results of his own experience in his own school. And the gain is greater when the subject of the book is the writing of English, on which no satisfactory book has hitherto been published at a low price. The present little class-book is the best that has come under our notice; it does not attempt too much, and set young boys to write themes on subjects on which they have no ideas of their own, but just teaches them how to write clearly, by giving a set of clear rules: first, on the use of words, and their order in a sentence; secondly, on the way to attain brevity, but yet not sacrifice clearness to it. Each of the rules is then illustrated by examples of faults, and the necessary corrections of such faults; next, a set of short exercises is given,—extracts from good writers which are wanting in clearness; and hints are supplied for the alteration or transposition of the obscure words or phrases; lastly, follow some "continuous exercises," consisting of extracts from Burnet, Butler, and Clarendon, with Mr. Abbott's own clear version of the quotations set beside the originals, thus showing how he applies his own rules. The book is carefully and cleverly worked out, and will be of service to men and women as well as boys and girls. Mr. Bigsby's little book "for Senior Pupils" is a much more pretentious treatise than Mr. Abbott's, and far inferior to it. Mr. Bigsby's second rule would stop all writing: "First acquire a perfect knowledge of the topics upon which you are about to write," and assuredly ought to have stopped the inflated and wordy nonsense given as specimens of composition on page 52. But if any one wants to learn how to write an allegory on 'The Empire of Poetry,' to compare "modern times with antiquity," to sketch the life of Plato, &c., that is, heap up a mass of verbiage round the skeletons of subjects which Mr. Bigsby has supplied to him, he may gratify himself, at the cost of sixpence, by buying Mr. Bigsby's book. But we trust he will not begin composing on Mr. Bigsby's model till he has the "perfect knowledge" of the subject of his essay which that teacher recommends.

Elementary Geography, adapted for Teaching in Primary Schools. By D. T. Ansted, M.A. (Cassell & Co.)

Maxwell's General Geography. (Simpkin & Co.)

IT is desirable that even elementary books should be accurate, and the labour bestowed by so competent an authority as Prof. Ansted has been worthily expended. His statements are correct, clear, and concise. Statistics, which are often inaccurate, are here carefully derived from authentic sources. Additional particulars, which are more suited for teachers than pupils, are printed in smaller type. An attempt has been made to throw the matter into as readable a form as possible, which is a decided recommendation. The other volume is an ordinary geography of average merit, distinct in arrangement, and suited for beginners.

Cassell's New Code Series.—Elementary Arithmetic, adapted to the Requirements of Standards V. and VI. of the New Code. By R. Rickard. With a Key. (Cassell & Co.)

A GOOD serviceable book for the purpose intended. The examples are of a suitable kind, and are accompanied by distinct explanation. With regard to ratio, the author says, "If one concrete quantity be divided by another concrete quantity of the same kind, and expressed in the same denomination, the quotient shows how many times, or parts of a time, the one contains the other." The phrase "parts of a time" is very awkward and scarcely intelligible.

The New Code, 1871.—The Reader and Speller: being a New System of Teaching Reading and Spelling by Progressive Steps and Instructive Lessons. By F. Howard and R. M. Conley, M.A. Standard I. (Longmans & Co.)

THE plan of beginning with easy words, and gradually advancing to more difficult ones, is good, but not new; and the same remark applies to the arrangement of words according to their prefixes and endings. There are two divisions of the work, the first consisting of lists of words, the spelling of which is to be learnt, followed by short sentences containing them, and the second a series of connected narratives, each conveying information or some useful lesson.

LIST OF NEW BOOKS.

Theology.

- Berry's (G.) Sequel to 'Ritualism,' Parts 1 and 2, 8vo. 9/6 cl.
Burgess's (Rev. E.) What is Truth? cr. 8vo. 7/6 cl.
Ecce Episcopus: the Bishop of Souls and his Church, cr. 8vo. 5/
Lorraine's (N.) Voice of the Prayer-Book, 12mo. 2/6 cl.
Macivor's (J.) Religious Progress, Vol. 1, 8vo. 12/6 cl.
Pinney's (E.) Echoes of the Bible, Vol. 1, cr. 8vo. 1/9
Shesheth's (M. R.) Commentary on Jeremiah and Ezekiel, ed. with translation and Notes, by S. R. Driver, 8vo. 3/6 swd.
Warren's Sunday School Commentary on New Testament, 7/6

Law.

- Indian Law Manuals, No. 2, Lewis's Code of Civil Procedure, 12/6

Fine Art.

- Ferguson's (J.) Rude Stone Monuments, illust. 8vo. 24/6 cl.
Packet containing 30 Sheets of one Number, 2/6
Rabelais's Works, trans. from the French, illust. by G. Doré, 7/6
Rawle's (J. S.) Freehand Drawing Test Papers, 2nd grade, 1/2 Sets in Packet.

Poetry.

- Campbell's (T.) Poetical Works, ed. by W. M. Rossetti, cr. 8vo. 3/6
Leland's Gaudemus: Humorous Poems, from the German, 3/6

Geography.

- Bevan's (Rev. W. L.) Smaller Manual of Ancient Geography, 3/6

History.

- Long's (G.) Decline of the Roman Republic, Vol. 4, 8vo. 14/6 cl.

Science.

- Bradley and Whitehead's Surgery in Public Medical Charities, 1870, 8vo. 1/6 swd.
Ferne's (W. T.) Plain Guide to the Principles and Practice of the Water Cure, 12mo. 2/6 cl.
Watson's (J. F.) Flowers and Gardens, cr. 8vo. 5/6 cl.
Williamson's (B.) Elementary Treatise on the Differential Calculus, 10/6 cl.

General Literature.

- Abbott's (Rev. E. A.) How to Write Clearly, 12mo. 1/6 cl.
Binn's (W. S.) Manual of the Analysis of Sentences, 1/6 cl. swd.
Bruce's (C.) Lame Felix, 12mo. 2/6 cl.
Bruce's (C.) Twyford Hall, 12mo. 1/6 cl.
Crump's (A.) Key to the London Money Market, imp. 4to. 12/6 cl.
Drury's (H.) Story of a Shower, 2 vols. cr. 8vo. 21/6 cl.
Eggleston's (E.) The Hoosier Schoolmaster, 12mo. 1/6 bds.
Fielding's (H.) Writings, with Life, &c., royal 8vo. 5/6 cl.
Hardy's (Mrs.) Jacqueline, a Story of the Reformation in Holland, 12mo. 2/6 cl.
Henderson's (Mrs.) Asriel; or, the Crystal Cup, 18mo. 1/6 cl.
Hogarth's (W.) Frolic, sm. 4to. 10/6 cl.
Kingsley's (C.) At Last, cr. 8vo. 10/6 cl.
Life Lectures, by the Author of 'Alpha,' cr. 8vo. 3/6 cl.
Massey's (G.) Concerning Spiritualism, 1/6 swd.
May's (K. E.) Percy and Ida, 18mo. 1/6 cl.
Mrs. Brown on the Tichborne Case, by Arthur Sketchley, 1/
Pollard's (M. M.) The Old Farm-House, 12mo. 1/6 cl.
Rogers's (J. E. T.) Social Economy, 18mo. 1/6 cl. swd.
Smith's (J. D.) Walk and Warfare, 1/6 cl.
Weatherby's (F. E.) Wilton School, 18mo. 1/6 cl.
Wood's (S.) The Gift of Life, 12mo. 2/6 cl.
Yonge's (C. D.) Three Centuries of English Literature, 7/6 cl.

A NEW COMMENTARY ON DANTE.

A NEW commentator on the Divina Commedia has recently risen on the literary horizon of Naples, who, if he continue his course as he has begun it, will eventually take his deserved place along with those more distinguished luminaries of Italian literature whose works find a home in the library of every Danteophile. Gregorio di Siena is no mere compiler of notes appropriated from the labours of his predecessors, but is an original thinker, who enters the vast arena on which so many have gained a reputation and an honoured name with a purpose and intention peculiarly his own. He is a philologist, and it is from a philological point of view that he has taken a survey of the Divina Commedia, and now comes forward to offer the results of his investigations. Originally a humble Abate, little known beyond the limited circle of his own pupils, having obtained an appointment in the Biblioteca Branciana, and subsequently a professorship in the Liceo di Vittorio Emanuele, he was enabled to devote more time to his literary studies, and through the assistance of one of his

former scholars, the Conte Emmanuele Gaetani, of the family of the Dukes of Laurenzana, has produced the first volume of his new commentary, that on the Inferno, which he has gracefully dedicated to his patron and friend.

In his Preface the Professor remarks, so ample is the field of Dante literature, that, notwithstanding the many golden harvests which have there been reaped, there is always something to be gleaned by those who come after. He modestly presumes to offer only a handful of dried ears—"un manipolo di ariste spigolate sul campo della Divina Commedia"; but these hitherto neglected ears contain much precious grain in them for those who, like himself, would trace the parentage of words and phrases through the illustrations which the writings of earlier authors afford and their use by contemporaries, and thus clear up several somewhat doubtful passages in the poem, and relieve Dante from an obscurity not originally his own.

The Professor is a devout and enthusiastic worshipper at the shrine of the divine poet, whose everlasting verses, he says, "son base e cima alla superba piramide delle nostre glorie nazionali." Considering this, it is well for Naples that a majestic statue of Dante, by the Cavalier Angellini, has lately been erected in what was formerly the "Piazza del Mercatello," but now the "Piazza Dante," though, from some misunderstanding between the municipality and the society of subscribers to the statue, the inauguration of the noble figure was not accompanied with the required honours. There are many eloquent passages in the author's Preface which read much better in Italian than they would do in plain English: only a few of his less lofty sentences can here be reproduced. "It has been wisely said," he observes, "that Homer was the sense, Dante the intellect, of human wisdom."—"Homer is the poet of the heroic ages, Virgil of the civilized Pagan times, Dante is the poet of humanity renovated by Christianity."—"He is the poet not of Florence, or of Italy only, but of all humanity." Like Homer, also, he drew his language from a variety of dialects, "three hundred and more, selecting flower from flower," and thus in a pure Italian for all his countrymen laid the foundation of their national unity. If Dante is to be regarded as the "intelletto dell'umana sapienza," it follows that he must be regarded as the greatest poet that ever was or ever can be; and this assertion is subsequently made by an endorsement of the words of Vito Fornari. But in claiming so much for Dante the poet, the Professor ignores entirely Dante the politician, and thus one of the main motives for writing the Divina Commedia is quite lost sight of. In fact, we look in vain through this commentary for the political sense of Dante's verse. The *selva* is the forest of passions and vices, and Dante is the erring man—nothing more. Ezekiel and Jeremiah are quoted as authorities, and to Ser Brunetto Latini is ascribed the honour of having furnished the poet with the original idea. There is nothing new in this, but it is convenient to have the quotation from the *Tesoretto* set down in the notes, as also the passages from the Hebrew prophets that bear on the subject. In fact, the volume, which is a handsome octavo of upwards of seven hundred pages, with the commentary in double columns of small type, closely packed, and the quotations in still smaller, may be regarded as a sort of encyclopedia of literary lore bearing on the subject of the Divina Commedia. Sacred and profane authors, prophets and poets, from the days of King David to those of Dante Alighieri, are here laid under liberal contribution to the illustration of the text. The labour and research bestowed on investigating the meanings and usages of words often amount to furnishing the student with critical dissertations on them. Thus, on the use of the word *forte*, in the fifth verse of the first canto, we have Inghilfredi Siciliano, Enzo, King of Sardinia, and Tommaso di Saso, quoted to show that it here means *amaro*. And in the hundred and fourth verse of the fifth canto, on the word *piacer*, there are passages given from Guido Guinicelli, Fra Guittone, Cino da Pistoia, Ser Monaldo da Soffena, Arrigo Testa da Lentino,

Bonaggiunta Urbicani, and Dante da Maiano, to show that *piacer* here means *bellezza*. It is well to have all these worthies thus brought together in their own words. Occasionally the Professor is rather too diffuse, thus, on verse 75 of the thirty-third canto,

Poecia, più che 'l dolor potè 'l digiuno,

we are treated to eleven condensed columns of commentary, where eleven words would have sufficed; but we thus get, at the same time, the literature of the controversy. On other subjects, not philological, the Professor is occasionally inconveniently brief; as on that remarkable passage in the ninth canto, in which Virgil, to comfort Dante, who appears to be somewhat apprehensive lest his guide may have mistaken the way, and to assure him that he has not, states—

Di poco era di me la carne nuda
Ch'ella (l'Eriton cruda) mi fece 'ntrar dentro a quel muro,
Per trarne un spirto del cerchio di Giuda.

Here we get the curious and curt explanation, "Eritone congiurò lo spirito di Virgilio e lo mandò giù a trasse Didone dalla Giudecca, dove Minos aveva dannata come colei che tradì e ruppe fede al cener di Sicco." It would be desirable to know on what sufficient grounds the author thus briefly repeats the dictum of the Conte Torricelli, and receives his conjecture as an indubitable fact. (See 'Studi sul Poema Sacro di Dante Alighieri.') Virgil locates the unhappy Dido in the wood of suicidal lovers:—

Inter quas Phoenix recens à vulnere Dido
Errebat sylvā in magna.

Dante places her, and very properly, among those unfortunates who lost their lives through love, "s'ancise amorosa," and passes over that other charge, "e ruppe fede al cener di Sicco," as one which her husband's shade had already forgiven; yet the Conte Torricelli for this would have the inexorable Minos sentence her to the shocking punishment of those who betrayed their benefactors, and Gregorio di Siena approves of his judgment: the awful minister of divine justice knew better than this. In the matter of "*ruppe fede*," pious Æneas was as much to blame as the Queen of Carthage, and perhaps more—fiction must not be stretched beyond its poetic bounds: in Pagan times mortals were often the sport of intriguing goddesses, and so it was with Æneas and poor Dido, whom Virgil depicted with commiserating tenderness as Dante did Francesca. We sincerely hope that the second and third volumes of the philological commentary will, in due time, make their appearance. H. C. B.

LORD CAMPBELL'S DRAMATIC CRITICISMS.

January 16, 1872.

I HAVE read with much interest the letter of Mr. James Grant in the *Athenæum* of last week, complaining of Mr. Hardcastle's strictures on the reference in Mr. Grant's 'History of the Newspaper Press' to Lord Chancellor Campbell's traditional performances in the regions of dramatic criticism. As the proprietor and editor of the late *London Scotsman*, it was naturally extremely gratifying to me that Mr. Grant should vouch for the "highest respectability" of at least one of the writers in that journal; and that he should endorse the fact that it was "largely read, especially by Scotsmen."

I should be glad, as some acknowledgment for these civilities on the part of Mr. Grant, to add my confirmation to the truth of his statement, that in incorporating into his book the allegation that Lord Campbell had criticized 'Romeo and Juliet' under the impression that it was a new piece, he was simply quoting "a paragraph from the *London Scotsman* of March 6, 1869, in which the writer in that journal gives a copy of the alleged criticism." But this, unfortunately, is not in my power. Having gone carefully over a copy of the *London Scotsman* of the date named by Mr. Grant, I find in its columns nothing affording a scintilla of corroboration of the assertion which he puts forward. There is the bare mention of Lord Chancellor Campbell's name in the course of a notice of Miss Martineau's 'Biographical

Sketches,' but not a syllable of comment or anecdote of any kind whatsoever regarding that eminent Scotsman. I would send for your inspection the copy I have examined, but that it is in a bound file.

ARCHD. FORBES.

* * We cannot insert any more letters on this subject.

PROFESSOR SEELEY'S 'LIVY.'

Brighton, Jan. 15, 1872.

Ecce iterum Crispinus adest! I had almost forgotten the Professor, his logic, his Latin, and his French, when I am once more reminded of his existence—I cannot say, agreeably—by what the lawyers might call a "refresher," which I suppose he means to pass off as a reply to my charges, though he scarcely meets, and certainly does not answer, one of them. Above all, conspicuous by its absence, there is not the slightest attempt to rebut my charge of having degraded himself, and disgraced the honourable post which he holds in one of our foremost Universities, by interpolation and misrepresentation; on which account only I thought it worth while to notice him. All that he says on this subject is: "In one passage I have used sarcastic language, but in this case it was not a question of translation, but of historical logic." After admiring, *en passant*, his wonderful English about *historical* logic, and the pride which he seems to feel in his smartness in being sarcastic—which anybody may be at very small expense of brain, if he will only condescend to misrepresent an opponent—let us observe that he shrinks from justifying, or even excusing, his unwarrantable language. This would incline me to take no further notice of him; but as some might interpret this course as an acknowledgment of defeat, I will subjoin a few remarks upon his paper, and then have done with him.

In his third paragraph he admits that "he has gone out of his way to mark every little blunder (that is, what he considers such) which Dr. Dyer committed, and scarcely anywhere to mark any good criticism of his." Truly, very fair and open, and an excellent specimen of that "generous criticism" which he affects to love! The reasons for his underhand stabs were, that my book is the latest in which the credibility of Roman history is thoroughly discussed; that it was fairly well reviewed; that it is now in the hands of students; that hence it becomes important to know what are my qualifications; that exact scholarship is not the principal one, but it is also no unimportant one, and this is a sufficient reason for not overlooking my errors. "It is also, no doubt," adds the Professor, "a strong reason for taking notice of his merits as well. But no such merits did I discover." Where we see that the Professor cannot be consistent for five consecutive sentences; for he had allowed that my book contained some good criticisms, and had been fairly reviewed: by which disingenuous language—for it is necessary to uncover the Professor's subterfuges—he means favourably reviewed, which, with one or two extraordinary exceptions, it was, and would not otherwise have gotten into the hands of students. Indeed, I could easily show that it has been of considerable use to the Professor himself; and that where it failed him, as in Livy's Preface, which I did not translate, he has got into some terrible messes.

The Professor winds up his diatribe by asserting that I am much inferior as a scholar to all who have undertaken the subject before; and that "my knowledge of Latin is so poor that I ought never to venture to do more than use over again the quotations of others." Now, if this last is, in his estimation, the duty of a poor scholar, then the Professor stands convicted by his own book of being one of the poorest scholars in existence; for, so far as I have had patience to look into it, it contains nothing from beginning to end but second-hand arguments and quotations from German authors, without a single original idea of his own. And it is really quite amusing to see a man set himself up for a judge of Latin who translates *opere pretium*, the value of a work, who makes Livy commit tautology, use tenses ungrammati-

cally, and talk nonsense—though the last, indeed, in French: all this, and a great deal more, in the compass of half a page. Truly, a fine editor of *Livy*!

In his next paragraph, the Professor scolds me for attacking German critics—a fault from which, it must be owned, he is himself entirely free. He is quite their humble servant, which is natural enough, seeing that he owes to them his all. Now, I wish not to be misunderstood on this point. I have a great respect for the learning, industry, and abilities of the German scholars, many of whom I have had the pleasure of knowing in their own country, and think they have done an immense deal for the advancement of classical learning; immeasurably more, of late years, than ourselves; for now-a-days most of our scholars seem to content themselves with following humbly in their footsteps, which no doubt saves a great deal of labour. I deny that I have ever spoken contemptuously of Niebuhr, or of any other really distinguished German scholar; but I think that, in general, the German school are rather too fond of paradox, and of saying something only because it is new; and that they often want that sound critical judgment which distinguished the old scholars of France and Holland, and our own Bentleys, Porsons, and Elmsleys. Hence I have been sometimes led to dispute their views, which I suppose I have a right to do, seeing that they often differ among themselves, and that the creed of Niebuhr is not the creed of Mommsen, nor the creed of Mommsen that of Schwieger or Ihne. They do, indeed, pretty generally, but not universally, agree in the destruction of early Roman history, but differ wonderfully in its construction. Not universally I say, for among others, the late Prof. Ludwig Ross, a man of profound learning and great critical ability, attacked with much vigour and success his sceptical fellow countrymen. And I have the satisfaction of knowing that some of my anti-German views have been accepted even in Germany itself, as, for instance, with regard to the Roman Capitol. Thus, M. von Reumont, one of the latest writers on that subject, after alluding to my article on it, is candid enough to adopt my conclusions ('Geschichte der Stadt Rom,' B. i. S. 800), and I have reason to believe that this conversion is not confined to him. Hence the Professor is wrong and out of date when he classes Mr. Burn with the German school and me with the Italian ('Livy,' p. 155), as such distinctions have ceased to exist. I pointed this out last year in an article in the *Cambridge Journal of Philology* (Vol. iii. No. 6), when I was sorry to differ with Mr. Burn about a blot in his otherwise commendable book. And that the most celebrated German critics are not altogether infallible even in their Latin, I have pointed out in my 'Kings of Rome' (p. xxvii), where I have shown that Niebuhr, Becker, and Schwieger have followed one another in a gross mistranslation of an easy passage in 'Livy'; and one, too, much more important than any of my inadvertent slips, which affect mere single words, without any further consequence, whilst theirs perverts the whole sense of a very important passage. Nor is this the only instance which might be adduced.

I never imagined, as the Professor supposes, that my name would add any weight to my criticisms upon him: they must stand or fall by their own merits. I am sorry that I have not pointed out anything that he did not know before. He seems to be too uncandid and egotistical ever to admit an error; and being, therefore, incapable of learning, we shall have the same blunders repeated if his book ever reaches a second edition. Perhaps I did wrong to acknowledge any mistakes at all, and it might have been more politic, after the Professor's fashion, to have brazened it out. I do not, however, claim much credit for my candour. My errors, or rather inadvertencies, were so few and so trivial, that they will do me no harm with any competent and impartial judge, and therefore it cost me nothing to acknowledge them; whilst those of the Professor are so numerous and so portentous that to confess them would be a mortal blow

to his literary reputation. The mistakes I owned to amounted to five, and one of these confessions, and perhaps the most important—if such a word can be used where all are trivial—I will now retract. Letters such as these, written for the weekly press, are necessarily composed somewhat hastily, and I did not at first sight perceive that it is the Professor, not I, who blunders in translating the slave for a slave. It would have been destitute of all probability that Lucretia could have been suspected of an amour with a slave whom Tarquin had just brought to her house, though there would have been more colour for the charge with one of her own. And so the story is told by Dionysius, in whose version Tarquin threatens her with killing one of her slaves:—*εἰ δ' ἀντιπράττειν ἐπιχειρήσει, σώζειν βουλομένη τὸ σῶφρον, ἀποκτενῶ σε, καὶ τῶν θεράπωντων ἐπικατασφάξας ἕνα, θήσω τὰ σώματα ὑμῶν ἔμα, καὶ φέσω κατελιθῶς ἀσχημονοῦσάν σε μετὰ τοῦ δούλου τειμιμῶσθαι, τὴν τοῦ συγγενοῦς ὕβριν μετερχόμενος*—iv. 65. So that in this instance, as well as in the others I have refuted, the Professor is actually misleading his students whilst pretending to instruct them by correcting me.

I did not take the Professor to be crazy in taking credit for an old emendation; I rather thought him sly. He says: "When I talk of myself, I am in the habit of saying, 'I, not 'we.'" On opening his book almost at random, I find (p. 32), "We have spoken of Faunus and Fauna as deities who gave fruitfulness"; at p. 50, "The result we arrive at is," &c. Surely he will not deny that the plural pronoun here means his singular self?

None of us can tell what we may come to. One may live a tolerably long literary life, publish a dozen volumes not unfavourably received by the public, and be rewarded for them by an ancient University with an honorary degree, and yet be charged in old age with not understanding one's mother tongue. The Professor, indeed, qualifies his assertion about my not understanding an English sentence, by adding, "At least, such a one as I can write": and there I am at one with him. I had written, "Prof. Seeley admits that I have shown the documents not to have been so few and meagre as the sceptical school believe they have made out." "No," says the Professor; I wrote, "showing the documents not to have been quite made out to have been so few," &c. Now, where is the difference? If a man shoots at a mark, and does not quite hit it, we commonly say that he misses. So if a man attempts to refute a proposition, and does not quite succeed, the proposition stands untouched and as sound as ever. There is no virtue in the *quite*, because in such things there can be no question of degree. It is either hit or miss. Therefore, I confess that I cannot understand the subtlety of the Professor's English, and cordially agree with him "that he and I have no common principles of language."

I have nothing further to note in the Professor's paper, except his contempt for the "old scholars," such men as Glareanus, Gronovius, Drakenborch, and others, when he says of their emendations—"I often call them Madvig's emendations, even when they are really older than Madvig, because it is from him that they derive their importance." A truly ingenuous critic! So that the opinions of such men are worthless, except when endorsed by Madvig! Having so high an esteem for the latter, whose merits I do not dispute,—it is a pity that the Professor threw overboard the opinions of the old scholars, though endorsed by Madvig, when he wrote *posset* for *possit*.

I am now happy to take my last leave of the Professor. It must be something very extraordinary that shall induce me to have any further controversy with him.

THOMAS H. DYER.

Literary Gossip.

THE remarkable article on 'Mahomet,' in the current number of the *British Quarterly Review*, is, we believe, from the pen of Mr. E. A. Freeman. That on M. Lanfrey's 'History of Napoleon the First' is by Prof. Seeley.

MR. W. BAGEHOT is preparing a new and revised edition of his work on 'The English Constitution.'

MRS. HORACE ST. JOHN, author of 'The Life of Masaniello' and 'Audubon the Naturalist in the New World,' is preparing a new historical work, entitled 'The Court of Anna Carafa.' It will illustrate, from materials hitherto unused, the social and political aspects of Italy, in the later days of the Spanish rule.

THE SURTEES SOCIETY has, at the present time, as many as six volumes in the press, several of which will be issued very soon. They are as follows: 'The Survey of Prior Melsonby, of Durham (sæc. xiii.),' with various documents illustrating the history of the Priory of Durham and its estate,—the second volume of the 'Memorials of Fountains Abbey,'—the Manual and Pontifical after the old York use,—the 'Register of the Corpus Christi Guild at York,'—the concluding volume of the Letters, &c., of Bishop Cosin,—the 'Register of Walter Gray, Archbishop of York, 1215-1255.' In addition to these, much progress has been made with (1) 'The Account Books, &c. of Lord William Howard (Belted Will) of Naworth'; (2 and 3) 'The Chartularia of Whitby and Newminster'; (4) 'The Articles and Injunctions of the Northern Bishops'; (5) The concluding volume of the works of Symeon, of Durham.

MESSRS. PUTTICK & SIMPSON will shortly sell the Library of the late Thomas Brewer, Esq., Secretary of the City of London School, which is said to contain many curious books and tracts relating to the City of London, its manners, customs, laws, &c.

MR. KARL BLIND is to give lectures, in the North and West of England, on "The Heathen Belief of our Teutonic Forefathers, and the Folklore of Germany, with special reference to the Edda and the Northern Sagas."

AMONG the French manuscripts in the British Museum, Mr. Henry Ward has found a verse version of 2,000 or 3,000 lines, of one of the series of Guillaume d'Orange Romances, which is only known in prose in France. This version possesses an additional interest from being in the Northern French dialect that M. Théophile Gautier prophesied it would be in, if it ever turned up, and not in Provençal, as M. Gaston Paris expected. The MS. was reported on some years back for the French Government, by an able explorer; but as this verse romance is in the middle of a large volume of like pieces, it was then missed by the French *savant*, and remained unknown till Mr. Ward identified it.

WE are glad to learn from the *Revue Critique*, that, by the purchase of the fine Heitz Collection, the Strasbourg Library is again the richest in the world in "Alsationa," and that the general library will soon number 200,000 volumes. A rare MS. Strasbourg Chronicle, that of J. J. Meyer, is to be printed in the next volume of the 'Bulletins des Monuments Historiques d'Alsace.'

CHAUCER's tomb in Westminster Abbey, which was put up to his memory by Nicholas Brigham in 1556, has been carefully examined lately by Mr. M. H. Bloxam. He is positive that the tomb is neither of Chaucer's date, 1400, nor Brigham's, but is late fifteenth-century work, say about 1480. Mr. Bloxam suggests that Brigham bought the tomb from

among "alle the goodly stoneworke" in "Powles Church," that was plucked down in 1552, or from the Grey Friar's Church, Newgate Street, in September, 1547, when all its "grett stones and auteres" were "pullyd up." Mr. Bloxam has no doubt that the tomb "is a second-hand monument."

FOR his new edition of Chaucer's treatise on the Astrolabe, Mr. Skeat has examined no less than sixteen MSS., which he has arranged in two classes:—1. Those that contain the "Conclusions" in the right order; 2. Those that have them wrong. All previous editions have unluckily printed MSS. of class 2. Mr. Skeat has chosen as the basis of his text, the best MS. of class 1, namely, Dd. 3.53 in the Cambridge University Library, which is likewise the oldest and best of all the MSS., and he has distinguished the spurious additions from the genuine ones. Mr. Skeat's edition of the 'Astrolabe' will be issued by the Chaucer Society, as well as the Early English Text Society, for which alone it was originally intended.

OUR appeal for assistance in the compilation of the Chaucer Society's Glossarial Concordance to Chaucer's Works has resulted in eight gentlemen and ladies volunteering for the work. It will, therefore, be put in hand at once, will go forward with the publication of the Society's Texts, and probably be completed with them in 1877 or 1878.

IN consequence of the death of a relative and the illness of a member of his family, Mr. W. Chappell, will not be able to produce till the autumn Part I. of the second volume of his edition of the Roxburghe Ballads for the Ballad Society. The Society's first issue for this year will be the second and concluding part of Mr. Furnivall's Ballads from MSS. illustrating the social condition of Tudor England.

THE MESSRS. SABINS, of New York, are reproducing by photo-lithography Du Bry's famous folio, 'Harriot's Brief and True Report of the New Found Land of Virginia,' published in 1590. Only about half-a-dozen perfect copies are known to be in existence, and the last copy that changed hands in the United States brought 975 dollars.

MR. HENRY T. TUCKERMAN, American critic and biographer, died in New York on the 17th of December, in his fifty-ninth year.

A PRIZE of the value of 4,000 francs has been divided by the French Academy between M. Marius Topin, for his 'Histoire de l'Homme au Masque de Fer,' and M. Victor de Saint Geniès, author of the 'Histoire de Savoie.'

THE excellent works of M. Auguste Brachet, 'Grammaire Historique de la Langue Française,' and 'Dictionnaire Étymologique de la Langue Française,' have obtained for the author the prize founded by Count de Maillé-Latour Landry.

THE number of women studying at the University of Zürich has so greatly increased of late that they now form a tenth of the matriculated students.

THE new German translation of Shakespeare's 'Dramatic Works,' written by Friedrich Bodenstedt, Nikolaus Delius, Otto Gildemeister, Georg Herwegh, Paul Heyse, Hermann Kurz, Adolf Wilbrandt, with an introduction and notes, edited by Friedrich Bodenstedt, is now completed, and is published in nine volumes, by Brockhaus, of Leipzig.

SCIENCE

MEDICAL BOOKS.

Our Eyes, and How to Take Care of Them. By H. W. Williams, M.D. (Tegg.)

A PAMPHLET which the professional man may read without adding to his knowledge; others will find in it advice as to the care of their eyes, which may be shortly summed up into an injunction to avoid everything hurtful, and if, unfortunately, anything does go wrong to lose no time before consulting a good oculist. The short-sighted will find a chapter which we think is likely to cause them needless alarm.

Pulmonary Consumption; its Nature, Varieties, and Treatment. By C. J. B. Williams, M.D., and C. T. Williams, M.D. (Longmans & Co.)

THIS is a medical work on the one subject which, beyond all others, is always sure to command the interest of readers outside the medical profession, and such readers will here find embodied the results of an experience the extent of which could hardly be surpassed. The chapters on the pathology of consumption are not the least valuable, containing as they do a good account of what is known on the subject, and expressing clearly the well-defined views of the author; but the interest of these, to most readers, will be faint compared with that excited by the remarks on treatment. Here we find Dr. Williams speaking with no uncertain voice. Of cod-liver oil, he states his conviction that it has done more for the consumptive than all other means put together, and that its usefulness and efficacy have gone on increasing in proportion to the greater facilities for obtaining it in a pure state, and to the improvements in the manner of administering it: he attributes so great an influence to the treatment of a sustaining and invigorating character which has prevailed of recent years, that he declares that the average duration of life in consumption has during his experience of forty years been at least quadrupled.

The Use of the Ophthalmoscope. By T. C. Allbutt. (Macmillan & Co.)

THIS work treats of the morbid appearances within the eye associated with disease elsewhere, and revealed by the use of the ophthalmoscope; the work contains a large collection of useful observations by an author who is cautious in drawing any conclusions without a careful weighing of facts, *A System of Medicine.* Edited by J. R. Reynolds, M.D. (Macmillan & Co.)

THE third volume of this large work on medicine contains articles on the diseases of the digestive system, and of the respiratory system, by various well-known authors. The work aims at being a complete dictionary of medicine, and at giving, under every heading, a concise account of pathology, symptoms and treatment; and though it cannot be said that there is a quite uniformly high standard of excellence in all the papers, they nearly all have one special good point,—that they are essentially practical. The present state of medical science is fairly represented by the work.

Neuralgia and its Counterfeits. By Francis E. Anstie, M.D. (Macmillan & Co.)

ACCORDING to this author, our knowledge of neuralgia is not of a superficial and obvious kind, but requires the aid of reason and reflection to develop and turn it to account. He believes that the essential seat of neuralgia is in the posterior roots of the spinal nerves, and that the essential condition of these roots is one of atrophy; at the same time he admits that this doctrine is at first sight presumptuous in the confessed absence or extreme scarcity of dissections which even bear at all on the question. The book is, in other respects, fanciful, inasmuch as in numerous instances, positive and easily-recognized disease is described as a mere complication of neuralgia. The writer is himself the subject of neuralgia, and makes the following very curious statement,—that when pain attacks him severely, the hair of the eyebrow on the affected side displays a very distinct patch of grey (on some occasions it has been quite white),

opposite the issue of the supra-orbital nerve, and that the same hairs (which can be easily identified) return almost to the natural colour when he is free from neuralgia. He adds, however, the curious fact that a dose of alcohol, sufficiently large to produce uncomfortably narcotic effects, invariably causes the same temporary change of colour in the hair of the same eyebrow.

THE GOVERNMENT ECLIPSE EXPEDITION.

Public Bungalow, Cananore, Dec. 28, 1871.

"THE best laid schemes of mice and men,"—I am indebted, I need not say, to Robert Burns for the sentiment,—“gang oft a-gey.” Nothing, I am sure, could have been better laid than our plans, although, unfortunately, we were detailed to that “west coast” which Mr. Lockyer was warned to avoid. Still he was right in covering every available point, and we are rejoiced to hear that his party has had a complete success, while ours was as thorough a failure; since a dense mist totally obscured the sun from our view, except for a few moments before totality, when a rift for a moment opened and showed the sun about one half covered; but before the telescopes could be brought to bear the clouds closed sullenly and completely, and remained for three hours after the eclipse was over! Can you imagine the disappointment of men whose hearts were set upon one object, and who had travelled day and night for hundreds upon hundreds of miles to attain it? The failure of the eclipse party in Spain was nothing to it; we had this to look forward to. But now! Well, we must console ourselves with the hope that others have fared better. The only observations taken were some magnetic ones, by the Rev. Mr. Abbay. I fear most of the other Indian parties fared as we did.

I need hardly say that we had everything in perfect order, and that we should have obtained some very valuable observations had the eclipse been visible. But it has been decreed otherwise by the gods, and one wishes to be a heathen for a little while, to abuse Phœbus Apollo, or some of the *Dii Minores*, gods of the woods and streams, which sent so thick an exhalation.

The swift darkness was very solemn, and you may believe that all the natives left work and hurried into our observatory; for either through the Englishmen on the coffee plantations, or as they say from their own astronomers, they knew that the eclipse was coming. Round about in the plantations the coolies beat tom-toms and made a terrible row, for the serpent Rahoo is about to devour the sun, the great god they worship; and, although Rahoo lies coiled round the world to keep it together, which on the whole he does very fairly, yet guns and tom-toms shall, if possible, keep him from swallowing the sun. Wild cries, shouts, yells of grief, arose round the hill whereon our observatory stood, and a body of native police, under Head-Constable Murley, a half-breed, kept the coolies from further demonstrations. Some premature and unfortunate births, which have lately taken place at Manantoddy,—and such affairs, I hear, often do accompany eclipses,—are attributed to the attempt upon the life of the sun-god by this big serpent, Rahoo.

So much for our own party. We can chronicle little but disappointment; but I am rejoiced to find, by advices that have since come to hand, that Mr. Lockyer's party had all the good fortune which their chief deserved. He had taken every precaution not to be baffled; his party was so spread about and divided, that it would have been strange indeed had he been unsuccessful. At his head-quarters at Bekul everything was prepared; and although during the previous evening high banks of cloud had rendered many hearts uneasy, still, at half-past four on the eventful day, these had drifted seaward, and the immediate future was full of bright promise. On the old fort, turned into an observatory, two large telescopes were pointed to the sun. One was occupied by Mr. Lockyer, a large 9½-inch reflector; the other was under the guidance of Capt. Maclear and Mr. Pringle. Mr. M'Ivor assisted Mr. Lockyer at the spectroscopic; Capt. Christie

noted down Maclear's observations; and General Selby, Col. Farewell, and others, had telescopes ready to sketch the corona. At a few minutes after sunrise the first contact took place; all were ready, and a strict silence reigned in the fort, broken only by noting the phenomena visible or ascertainable by telescope, spectroscopic, and polariscope. Bright lines in abundance are noted by Maclear, Mr. Lockyer observes them, and then, just when they have two minutes more to work, just one hundred and twenty seconds, they see in a leaden-coloured, but otherwise clear sky, hung the eclipsed sun. It must have been a wonderful sight in the half light,—that brightness dimmed, but not all obscured,—the sun, like the Miltonic Satan, appearing no less than “Archangel ruined,” and above and below, but not on the sides, shooting glorious diamond rays, symmetrical pencils of light. I hear that this party has done “noble work”; I hope that all others have been equally successful, and that the results of this expedition, of which this is my last record, will redound to the advantage of science, which, in good earnest, is the cause of Truth itself.

F. T. R.

THE DIAMANTINE COUNTRY.

Garswood, Newton-le-Willows, Jan. 12, 1872.

THE late lamented ex-President of the Royal Geographical Society is universally quoted as a scientific conqueror for having predicted by deduction the gold discoveries in Australia. Sir Roderick I. Murchison had visited the Ural Range; he presently saw rocks from the fifth “Quarter” of the globe; he found them identical, and he prophesied accordingly.

I visited the Itacolumite regions of Minas Geraes and the Diamantine country in early July, 1867. Until then it had been the general belief that diamonds were confined to a zone bounded by lat. (north or south) 15°–2°, the sole recognized exceptions being the equatorial diggings of Borneo and Malacca.

The aspect of Minas Geraes at once assured me that the precious stone, so far from being limited to that area, would be found scattered over many parts of the world, and, in writing the ‘Highlands of the Brazil’ (vol. 2, vi., p. 80), I had hoped to announce the theory to a practical public. Unfortunately my absence in Paraguay and other parts of South America delayed the printing of the book, and Messrs. Tinsley were unable to bring it out before December 17, 1868. Meanwhile the diamond had been discovered at some fifteen places in California, in Australia, and north of the Cape, and announced by the *Melbourne Argus* and the *Colesburg Advertiser*.

Pretending to little more of science than what is known to the majority of educated Englishmen, I have therefore, if the analogy be correct, performed a great feat of induction without ever being aware of its being a feat, or without the slightest importance being attached to it by myself or others.

RICHARD F. BURTON, F.R.G.S.

THE REPORT OF THE ASTRONOMER ROYAL FOR SCOTLAND.

THIS Report, which is rather discursive in its character, is chiefly marked by its financial statement, and its plea for an increased grant of 1,050*l.* a year, as necessary for the efficient working of the Observatory. The present allowances, made from H.M. Treasury, amount to the very moderate sum of 1,060*l.* per annum; and as this includes the salaries of the Astronomer Royal for Scotland and of two assistants, we cannot but agree that it is inadequate; and if there is work to be done it should be sufficiently paid for. We do not mean by this sentence to suggest that there is not work to be done by the Edinburgh Observatory. It would be a great loss to science if it were to be discontinued. We require such establishments, and more of them. The only question is, whether the efforts of such establishments are best directed when employed on meridional observations. The present state of Greenwich Observatory is such as to make meridional observations elsewhere in this

country of little comparative use; but it is hard to say whether Greenwich Observatory will always hold the wonderful position of pre-eminence in this respect which it has obtained under the guidance of Mr. Airy; and we should be sorry to see meridional observations at Edinburgh discontinued. Still, there is little good in repeating such observations, especially with inferior instruments. There are other directions in which such an observatory may at present be of more use to astronomical science. Prof. Smith has himself, by his actions and by his recommendations, already, both in this Report and elsewhere, pointed out what these directions might be. He has brought forward the idea that the Edinburgh Observatory might well do something in the cause of “peripatetic” astronomical observation. There are many points in which much good might be done in this way; for instance, in the examination of the zodiacal light, auroras, and twilight. Spectroscopic observations are of growing astronomical importance, and observations of this kind may be now said to hold in astronomy much the same sort of relative position which meridional observations did at the time of the foundation of our principal European observatories. With the new equatorial, which we are glad to see that the Edinburgh Observatory is getting, much might be done in this way. Farther, sun-spot and other observations, which are of a distinctly astronomical character, are so intimately connected both with ordinary meteorological and also with magnetical observations, that these latter ought, we think, always at present to form part of the duties of a national astronomical observatory, and distinctly call for the assistance of national money.

SOCIETIES.

ROYAL.—Jan. 11.—The President in the chair.—The following papers were read: ‘Experiments made to determine Surface Conductivity in Absolute Measure,’ by Mr. D. M’Farlane,—‘The Myology of Cheiroptera,’ by Mr. A. Macalister,—and ‘Notice of Further Researches on the Fossil Plants of the Coal-Measures,’ by Prof. W. C. Williamson.

GEOLOGICAL.—Jan. 10.—J. Prestwich, Esq., President, in the chair.—Messrs. W. Cockburn and G. W. Stow were elected Fellows, and Dr. Dionys Stur, of Vienna, a Foreign Correspondent of the Society.—The following communications were read: ‘On Cyclostigma, Lepidodendron, and Knorria, from Kiltorkan,’ by Prof. O. Heer. In this paper the author indicated the characters of certain fossils from the Yellow Sandstone of the south of Ireland, referred by him to the above genera, and mentioned in his paper ‘On the Carboniferous Flora of Bear Island,’ read before the Society on November 9th, 1870 (see *Quar. Jour. Geol. Soc.* vol. xxvii. p. 1). He distinguished as species *Cyclostigma Kiltorkense*, (Haught.), *C. minutum* (Haught.), *Knorria acicularis*, Göpp. var. *Bailyana*, and *Lepidodendron Veltheimianum*, Sternb.—‘Notes on the Geology of the Plain of Morocco, and the Great Atlas,’ by Mr. G. Maw.

ASIATIC.—Jan. 15.—Sir Donald F. M’Leod in the chair.—Mr. E. Thomas read a paper, in which he gave the results of his latest researches in Pehlvi Palæography, and adduced some fresh material to prove the correctness of views expressed by him in former papers. Mr. Thomas, in the Society's Journal for 1850, had entered his dissent from the Pársi interpretation, adopted by Anquetil du Perron and De Sacy, of a certain Sassanian character as *mn* (*man*), and, in 1852, proposed to read it as a long or double *v*, with an exact counterpart in the Chaldeo-Pehlvi. The question has lately been revived in Dr. Hang's ‘Essay on the Pahlavi Language,’ by a negation of Mr. Thomas's interpretation, and a reiteration of the Pársi definition. Mr. Thomas's objections, however, to this are, that the advocates of the *mn* are altogether unable to explain why, although the two letters *m* and *n* occur in the same text, separately written, with an optional value of *man* or *min*, an arbitrary

compound should have been invented to convey the self-same sounds,—a compound, moreover, which, according to their own showing, does not necessarily elide the short vowel. If, however, this particular sign had been a composite character for *mn*, it ought to show some traces of the parent letters, whereas, if his conjecture be adopted, the sign would be easily traced, through its various gradations, to its archaic model on the Moabite inscription of Dibon. Mr. Thomas then proceeded to make some remarks on MM. Haug and West's translation of the Hájíabád inscription, which, in his opinion, was little short of absurd. He finally defined his own position in Pehlvi inquiry as in exact opposition to the method adopted by those scholars. While they desired to try the language of the inscription by the backward test of the Páris fragments extant in Bombay, and the local interpretations accepted in that refuge of Zoroastrianism, he, on the other hand, preferred, as the more critical method, starting from the dialects of the immediately proximate lands and the early alphabets preserved on medals, seals, and other antiquarian remains, which came down to the confessed starting-point of the attempted neo-Persian reconstruction of the ancient rituals, under Ardashir Bábak and his immediate successors. The writer then reviewed the controversy raised by him some years back at a meeting of the Society, and taken up by the parent Society in Calcutta, as to the derivation and development of alphabets. He finally submitted some extracts from a paper 'On the Early Geography of Tabaristán.'—Mr. C. Horne then read some additional remarks to a former paper 'On the Date of some Buildings at Benares and Jaunpur.'

SOCIETY OF ANTIQUARIES.—Jan. 11.—W. Franks, Esq., V.P., in the chair.—This being the evening appointed for the ballot, no papers were read.—The following gentlemen were declared to be duly elected Fellows of the Society: Messrs. E. Shearme, G. C. Yates, C. Shirley Brooks, Dr. W. S. Saunders, General Meredith Read, Rev. W. Lofie, Rev. R. Kirwan, and H. Owen. Also, as Honorary Fellow, Augusto Pereira e Anhaya Gallego Soro-menhó.

PHOTOGRAPHIC.—Jan. 9.—Mr. H. Whitfield and Mr. R. Philipps were elected Members.—A paper, 'On Photography in the Printing-Press,' was read by Mr. J. R. Sawyer, the communication being an historical account of the birth and progress of photo-mechanical printing.—Mr. H. B. Pritchard has succeeded Mr. J. Spiller as Honorary Secretary of the Society.

MATHEMATICAL.—Jan. 11.—Dr. Spottiswoode, President, and subsequently Prof. Cayley, V.P., in the chair.—Mr. J. W. L. Glaisher was proposed for election, and Major Clare, R.A., was admitted into the Society.—Prof. Cayley gave an account of his paper 'On the Surfaces the Loci of the Vertices of Cones which satisfy Six Conditions.'—Mr. J. W. L. Glaisher stated and illustrated the principal points in his communication 'On the Constants which occur in certain Summations by Bernoulli's Series.'—Mr. W. B. Davis read a paper describing the methods he had used in the construction of tables of divisors, and exhibited tables of factors of numbers consisting of nine and twelve figures.—A long discussion ensued.—Mr. Roberts explained some of the results he submitted to the Society in his paper 'On the Parallel Surfaces of Conicoids and Conics,' and illustrated the same by means of a model, and drawings of sections, of one of the surfaces.

ANTHROPOLOGICAL INSTITUTE.—Jan. 15.—*Anniversary Meeting.*—Sir J. Lubbock, Bart., M.P., President, in the chair.—The President delivered an address, and the Officers and Council to serve for 1872 were elected, as follows: *President*, Sir J. Lubbock, Bart., M.P.; *Vice-Presidents*, W. Blackmore, Prof. Busk, Dr. Charnock, J. Evans, G. Harris, and Prof. Huxley; *Director*, E. W. Bra-brook; *Treasurer*, J. W. Flower; *Council*, H. G. Bohn, Capt. R. F. Burton, J. Butler, Dr. A.

Campbell, Hyde Clarke, Dr. J. B. Davis, R. Dunn, D. Forbes, Col. A. Lane Fox, A. W. Franks, Sir Duncan Gibb, Bart., J. Kaines, Dr. R. King, A. L. Lewis, Clements R. Markham, Capt. Bedford Pim, F. G. H. Price, C. R. des Ruffières, W. Spottiswoode, and C. Staniland Wake.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** London Institution, 4.—'Elementary Chemistry,' II., Prof. Odling.
 — Entomological, 7.—Anniversary.
 — Victoria Institute, 8.—'Influence of Colloid Matters upon Crystalline Form,' Dr. W. M. Ord.
 — Architects, 8.
 — Social Science, 8.—Discussion on 'Report of the Royal Sanitary Commission.'
 — Geographical, 8.—'Letter on an Ascent of Mount Kilimangaro to the Snow-Line,' Rev. Charles New; 'Explorations in Northern Borneo,' Lieut.-Col. de Creney, R.N.; 'On the Island of Fernando Noronha,' Dr. A. Ratray.
 — United Service Institution, 8.—'Employment of Mitralleux during the recent War, and their use in future Wars,' Lieut.-Col. H. C. Fletcher.
Tues. Royal Institution, 3.—'Circulatory and Nervous Systems,' Dr. W. Rutherford.
 — Civil Engineers, 8.—'Somerset Dock, Malta,' Mr. C. Andrews.
Wed. Society of Arts, 8.—'Improvements in the Process of Coining,' Mr. E. Seyd.
 — Geological, 8.—'Foraminifera of the Family Rotulium (Carpenter) found in the Cretaceous Formations, with Notes on their Tertiary and Recent Representatives,' Prof. T. R. Jones and W. K. Parker; 'Infra-Lias in Yorkshire,' Rev. J. F. Blake; 'Further Notes on the Geology of the Neighbourhood of Malaga,' M. D. M. D'Ortueta.
 — Literature, 8.—'Excavations by Dr. T. G. Von Halm at the Site of the Homeric Pergamus.'
Thurs. Royal Institution, 3.—'Chemistry of Alkalies and Alkali Manufacture,' Prof. Odling.
 — London Institution, 7.—'Musical Lecture.'
 — Royal Academy, 8.—'Painting,' Mr. C. W. Cope.
 — Antiquaries, 8.—'Miscellaneous Communications on Objects of Mediæval Antiquity.'
 — Royal, 8.—'Elimination of Alcohol,' Dr. Dupré; 'Action of Low Temperatures on Supersaturated Solutions of Glauber's Salt,' C. Tomlinson; 'Lunar Variations of Magnetic Declination at Bombay,' G. Chamberlain.
Fri. Royal Institution, 8.—'On the Demon of Socrates,' the Most Rev. the Archbishop of Westminster.
Sat. Royal Institution, 3.—'The Theatre in Shakespeare's Time,' Mr. W. B. Donne.

Science Gossip.

THE long-expected survey of Palestine has at last been fairly commenced. Capt. Stewart, R.E., the officer in charge of the Expedition sent out by the Palestine Exploration Fund, began his operations immediately on his arrival in December. A base line of four miles in length was carefully measured, "the several measurements agreeing wonderfully well together"; an examination of the country in the vicinity of Ramleh was made, and suitable points selected for triangulation. Further proceedings were stopped for a time by the non-arrival of the promised firman, and by an unfortunate attack of fever which prostrated Capt. Stewart for several weeks. He is now recovered, the firman has been received from Constantinople, and the triangulation is going on. The party has been joined by Mr. C. F. Tyrwhitt Drake, lately the companion of Prof. Palmer in the Tih.

SIR GOLDSWORTHY GURNEY created considerable sensation some years since by the application of the steam-jet to the ventilation of collieries. After numerous trials, and sundry reports by eminent colliery viewers, amongst others by the late Mr. Nicholas Wood, it failed to be adopted. The idea has just been revived by Mr. G. L. Scott, of West Gorton, and brought to a practical trial by Messrs. Mayall & Seddon, in the Lower Moor Colliery, at Oldham. The result being in the highest degree satisfactory, a current of air, with an average flow of 22,792 cubic feet per minute, being readily obtained by this steam-ventilator.

FARADAY, many years since, stated as the result of his observations that mercury ceased to vaporize below the freezing-point. In the *Comptes Rendus* for the 11th ult., M. Merget states that such is not the case, and that he has determined that even solidified mercury parts with vapour, having considerable diffusive power.

THE *Boston Advertiser* gives some interesting details respecting the American Deep-sea Exploring Expedition by the survey steamship Hassler, commanded by Capt. P. P. Johnson, of the United States Navy. The management of the scientific department is in the hands of Prof. Agassiz. Count Pourtales has charge of the deep-sea dredging, and with those are associated Dr. Hill, late President of Harvard College; Dr. Steindachner, Director of the Zoological Museum; Dr. J. W. White, Chemist, and others. After testing the apparatus off St. Thomas's, where the Hassler arrived on the 15th of December, she will ascertain how the great

ocean current coming from Africa enters the Gulf of Mexico, and how the Gulf-stream is supplied. The greatest depths of the Atlantic will be the next field of inquiry; and, following upon this, the east coast of Patagonia and the Falkland Islands will be explored. The *Boston Advertiser* proceeds to say:—"The Hassler will then pass through the Straits of Magellan into the Pacific, exploring the glacial phenomena in the Straits on the way, and then through the Archipelago of Chiloe, striking out into the broad ocean towards the island of San Juan Fernandez. This will be during the month of February and about mid-summer in that latitude. The course of the expedition will be next to Valparaiso, crossing the great current which flows north along the west coast of South America. Here it will be sought to ascertain whether this current is the counterpart of the current which flows southward along the American coast. The expedition will then proceed to the Galapagos Islands, and then to the continent, probably to Acapulco, although the point is not fixed, and will be determined by the progress of the expedition. Next summer will be devoted to the exploration of the American coast from Panama to San Francisco, and a visit will be made to the islands to the west of Lower California, which have never yet been explored. The voyage will occupy about ten months, and may extend as far north as Paget's Sound, perhaps even beyond there."

THE Atlantic Cables of 1865 and 1866 show a considerable decrease in their insulation, although not to such an extent as to interfere with their use for the transmission of messages. This is, however, a matter of considerable moment, and the directors of the Anglo-American Telegraph Company have adopted the best means for ascertaining the exact condition of those cables.

It has been determined by the French Minister of Marine to establish at Toulon several scientific classes, in charge of able professors, for the instruction of sailors in every subject bearing on Navigation.

TELEGRAPHY makes its rapid way, and the earth will soon be, not only girdled, but interlaced with electric wires. The Government of South Australia is carrying its wires across the country to Port Darwin, where they will meet the British Australian Company's cable, and thus connect themselves with Java.

WE learn that our Post-office authorities have under serious consideration the question of adopting, for the London postal delivery, the system of pneumatic tubes, which the Post-office has already in use for upwards of 4,000 yards.

AMMONIA has been used for some years in the manufacture of ice. We are now informed that it is to be employed instead of steam in producing the power by which street locomotives are to be driven. Dr. Lamm, of New Orleans, has, it is said, successfully propelled a street car for seven miles by the use of ammoniacal vapour.

THE *Journal of the Franklin Institute*, for December, 1871, does not contain any subject of special interest. There are good papers especially 'On the Chemical Theory of the Voltaic Battery,' by Josiah P. Cooke, jun.; and 'On Binocular Vision,' by Prof. C. F. Himes; with the usual amount of scientific information.

GELMEL-KRANTZ'S *Handbuch der Chemie*, of which the last part issued is before us, deals most exhaustively with thallium, lead, and iron.

It should not be inferred that the success of the Belgian alkali manufacturers in the suppression of their noxious fumes, is in advance of that achieved in England under the pressure of our Government inspectors. The nuisance and waste which devastated the country around our alkali and acid works have, year by year, been steadily abating, and Belgium is following the good example, having long been our competitor as to quality and price in chemical products.

MR. STANFORD has sent us an admirably executed map of London, in which he has clearly

delineated the various tramways, railways, &c., the schemes of which have been deposited in the Private Bill Office, in preparation for the coming session of Parliament.

OUR readers will remember the great trial, some few years since, in which most of our scientific authorities were ranged against each other, to determine whether the Torbanehill mineral was or was not a coal. This mineral, which has been worked extensively, and used in the manufacture of paraffine, is gradually suffering exhaustion. We are informed that Mr. Gillespie has recently sold all that remains of the Torbanehill mineral for 70,000*l.*—one condition being, "that he may make presents of specimens to scientific or other bodies, or any other persons, for scientific purposes, as he may see fit, as lasting memorials of a unique mineral, which is in course of rapidly disappearing from the face of the earth."

FINE ARTS

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE SIXTH WINTER EXHIBITION OF SKETCHES, &c. NOW OPEN, from Ten till Six.—Admission, 1*s.*; Catalogue, 6*d.* Gallery, 31, Pall Mall.

JAMES FAHEY, Secretary.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES IS NOW OPEN, at their Gallery, 6, Pall Mall East. Ten till Five. Admission, 1*s.*

ALFRED D. FRIPP, Secretary.

GUSTAVE DORÉ.—DORÉ GALLERY, 33, New Bond Street.—EXHIBITION OF PICTURES, including "Christian Martyrs," "Martyr," "Triumph of Christianity," "Francesca de Rimini," at the New Gallery.—OPEN from Ten till Six. Admission, 1*s.*

ELIJAH WALTON'S ENTIRE COLLECTION OF OIL AND WATER-COLOUR PAINTINGS, NOW ON VIEW, at his Gallery, 4, Westminster Chambers, Victoria Street, Westminster.—Admission, One Shilling. Open daily from Ten till Five.

THE NEW LAW COURTS.

21, Abingdon Street, Jan. 18, 1872.

I HAVE hitherto carefully abstained from all criticism on Mr. Street's designs, and have no intention of deviating from this course. I regret, therefore, extremely that the references to me in his recent pamphlet (many of which appear to me uncalculated for and very misleading) oblige me to take steps to make public the real state of the case as regards my position in the late competition. I hope my answer will be in the hands of the printer this week, and in the mean time must ask your readers to hesitate before accepting the statements referred to.

EDWARD M. BARRY.

20, Langham Place, Jan. 16, 1872.

I HAVE not the smallest possible intention of allowing myself to be drawn into an exchange of vigorous personalities with Mr. Street, nor to imitate the tone of his pamphlet, noticed in your last issue. In the article in *Macmillan*, to which it purports to be an answer, I most studiously avoided anything that I conceived could be personally offensive to Mr. Street, and I understand him to acknowledge this in quoting at page 5 what he calls my eulogy on himself. I feel strongly, and spoke strongly, about his design for the New Law Courts, and this I conceive that I and every Englishman has a perfect right to do. It is a public building, erected with public money, and it is not only a right, but a duty incumbent on every one to do what he can to make it worthy of its purpose. If the architects could introduce the principles and practice of the thirteenth century into Law and Literature, as well as into Art, I might tremble in my shoes, but as they are as yet only a small clique, worshipping that peculiar fetish, there is not much to fear. So long as all other professions and all other arts and sciences adhere to the principles of the nineteenth century, freedom of criticism will probably be preserved.

Whatever the ultimate course of the controversy may be, I am not going to ask you to allow me to re-open the general question on the present occasion; but there are two statements of Mr. Street which, as wholly personal to myself, I do not think I ought to allow to pass unnoticed, though they, like many other things in his pamphlet, have no bearing on the real points at issue.

The first is his assertion that I have neglected to take the necessary pains to inform myself

with regard to the various reports regarding his design, and have selected only one—that of Messrs. Shaw & Pownall—because it was the most unfavourable to him. My answer to this is twofold. In the *Times* of the 9th of last month a letter appeared, signed by Mr. Edward Barry, in which the same reference to the report and to it only was made, and almost in the very words I used. Mr. Street did not dare to say to Mr. Barry what he says to me; but if he allows such an assertion, so made, to stand unnoticed and uncontradicted in the columns of the *Times*, he has no right to complain if others believe and repeat it.

My second answer is, that I have all the reports before me, and, taking them as he enumerates them, I have nothing to do with the opinion of (a) Barristers or Solicitors, nor (b) with the heads of departments, nor (d) with Mr. Gardiner's report, who, though an excellent surveyor, knows nothing of architecture; nor do I care whether Mr. Barry's design cost 87,000*l.* more than Mr. Street's. All these are wholly beside the mark. I was speaking of the architectural merit of Mr. Street's design, and that only; and the one report bearing directly on that point was that (c) of the professional experts specially commissioned to report on the design, and, after a most elaborate investigation, they summed up by giving 41 marks to Mr. Barry, 25 to G. G. Scott, 9 to Lockwood, 6 to Waterhouse, and so on till they reached Mr. Street, the eighth, to whom they awarded 3.

The other personal point I wish to allude to is the insinuation which runs through much that Mr. Street says, that, besides the letter in the *Times* that bears my name, I am the author of many that have been published under other signatures. Though not absolutely asserted, it is so distinct that you very properly call attention to it. On this point I beg leave to call attention to a paragraph in a letter I wrote to the *Times* on the 29th of December last. At the end of the first paragraph I stated: "I have never written a line on these subjects without signing my name in full." This statement I now beg leave to reiterate in the strongest and most unequivocal terms.

Turning for one moment from these and other personalities, which only serve to obscure and never to elicit truth, allow me to recall attention to the real point at issue. The one object—so far as I know—for which the article in *Macmillan* was written, was to seize on the favourable opportunity of the Law Courts design, to illustrate the principle that the arts of the thirteenth are not suitable to the purposes and tastes of the nineteenth century. To me this was no new doctrine. In 1849 I published the "True Principle of Beauty in Art," the main object of which was, *inter alia*, to illustrate and enforce this and similar doctrines which I had arrived at after twenty years' study of the science of architecture, under more favourable circumstances than have fallen to the lot of any other architect I am acquainted with. During the twenty-three years that have since elapsed I have been mainly occupied in continuing these studies, undisturbed by professional jealousies or interests, which, had I been practising as an architect, might have warped my judgment or obscured my insight. During this long period nothing has occurred which has induced me to alter these principles to any material extent; but much, I confess, that leads me to doubt whether they will be appreciated or acted upon for some time yet to come. At the same time, it appears to me that till they are acknowledged, the architecture of this country must be hollow and false, and truth in architecture is perfectly impossible.

The divine wrath that has been elicited by the *Macmillan* article would be a hopeful sign had it not been diverted into a wrong direction. So far as I am acquainted with the literature of the subject, not one writer—least of all Mr. Street—has addressed himself to the real points at issue. All that has been said is more or less of a personal character. It is no doubt very gratifying to me personally to find my motives and capabilities

a matter of such immense interest to the world in general and the architects in particular, but all this appears to me beside the mark. The question is whether architecture alone of all the arts and sciences is to go back to the Middle Ages, or whether we may not try to do something for ourselves. When I have announced these doctrines on previous occasions, they have generally been received in silence; this time the shaft has hit, and hurts, and may be the beginning of the end, though how long it may be before it is fatal to the copying system remains to be seen.

In the meanwhile the motives that have given rise to all these personalities are too transparent to cause me either pain or anxiety. They are the same that, on a celebrated occasion, some eighteen centuries ago, found vent in the cry, "Great is Diana of the Ephesians," and in more modern times have given rise to certain phenomena familiar to the history of Trades-Unions.

JAS. FERGUSSON.

. It lies with Mr. Street, if he cares to do so, to answer certain points in Mr. Fergusson's letter with which we have no direct concern: but we must say that Mr. Fergusson allows judgment to go by default on the question of his alleged ignorance of the design which he ardently condemned. It appears that he had not seen the drawings for the Central Hall in the new Courts of Justice, when he abused them so fiercely, and wrote about "vaulted halls with narrow windows," "corridors whose gloom recalls the monastic seclusion of the Middle Ages," (what can this mean?) "straight-backed chairs," and other imaginary elements of the architect's work. What "the principles and practice of the Law and Literature of the Middle Ages" have to do with the question, we cannot imagine. To introduce such appeals to prejudice is unworthy of the case and of the writer. "Small clique worshipping that particular fetish" would be, if from another pen than Mr. Fergusson's, considered "personal." To us it appears important that opinions of those who are to use this building should not be summarily rejected as wholly beside the mark. Mr. Fergusson must forgive us for saying that he seems incapable of recognizing that there are persons who do not agree with him about the architectural merit of the design, and that he has, by recklessness, damaged his own case. Mr. E. Sharpe, whose knowledge of architecture is very great, and whose familiarity with the design in view is at least equal to that of our Correspondent, is but one amongst many authorities who reject Mr. Fergusson's dicta. It is right to say that our abstract was but an abstract, directed to the most important points in Mr. Street's reply; but both in it and the rejoinder we fail to see the "things in Mr. Street's pamphlet which have no bearing on the points at issue." It is not true that "all which has been said is more or less of a personal character." This is so far from being the fact, that a considerable portion of Mr. Street's rejoinder is an exposition of the writer's conception of the proper mode of accomplishing his arduous task.

EXHIBITION OF OLD MASTERS' PICTURES AT THE ROYAL ACADEMY.

[Third and concluding Notice.]

ONE of the most interesting pictures here is described as *Portrait of a Young Man, said to be of the Archinto Family* (No. 215). It is ascribed to Leonardo da Vinci, but is not to be accepted as a work of that master; the drawing and painting of the hands are alone quite sufficient to decide, so far, the question of its authorship. It is little more than a bust portrait of a youth with flowing, light, and abundant hair, which escapes from under a skull-cap of black velvet; the face is nearly in full-front view; the skin is pale, and stretched on lean and strongly-marked features; the eyes are brilliant and vivacious in their expression; the lips are purple. He wears a green coat, which is trimmed with tiger-skin and hangs loosely, with wide and slashed sleeves, over a garment of blue. In a hand with lean fingers, which are certainly as truly portrayed as the face,

is a scroll, on which are a monogram, of A.M.R. or A.V.R.E., the date 1494, and "an° 20." The face is learnedly and delicately modelled, in the mode of a school very different from that of Leonardo, with cool shadows, and very clear tints of the flesh in the light. Its style lacks that generalizing power which distinguished Da Vinci's art. It is more like an early Florentine picture than that of a Milanese master.

The poles of Art themselves might be illustrated by passing from this ancient portrait to that by Reynolds, the well-known *Mrs. Hoare and Child* (7), an exquisite, broad and brilliant study of warm white, with rosy flesh; a splendid effect of powerful and diffused light. The subject is a lady, seated, dressed in a white and gold-embroidered robe, and bearing an infant in her lap. This picture shows what Reynolds could do with children.

In Gallery II. hangs *The Infant Academy* (78, not 47, as the Catalogue has it), the well-known picture which Reynolds's friend, Lord Palmerston, chose among those left for his choice by the painter's will. We notice with great regret that this picture is rapidly deteriorating in condition; large cracks of very recent formation appear over at least half the surface: these were not distinct when we saw the work a few years since. No. 47 (not 78) is the one among no great number of pictures by Reynolds which has fewest redeeming points; it is the once-popular *Garrick between Tragedy and Comedy*, the most ridiculous of Reynolds's works, and, being coarse as well as stagey, is even less enjoyable than the preposterous 'Mrs. Siddons as the Tragic Muse.' The *Portrait of a Lady in a Blue Dress* (50) is a magnificent picture of a lady seated in a chair; her head placed sidelong, the face looking down; the hands lie in the lap, and, holding roses, form with the flowers a picture in a picture, and one of supreme beauty in respect to colour, and a marvel of brilliancy and tone. To the *Portrait of Miss Theophila Palmer reading 'Clarissa'* (60) we have already referred. The *Portrait of Francis George Hare, known as "Infancy,"* (62) is not at all worthy of its reputation, a reputation which has been obtained by means of prints. The face is below Reynolds's standard as regards both expression and character. Like 'The Infant Academy,' this picture is perishing.

Among the Reynoldses there is one which has always seemed to us to be unworthy of the painter, and so little remarkable in itself, that we have often wondered how its faded charms can affect any one now; probably its present fame is but the echo of what, ere "decay's effacing fingers" told on it, was well deserved applause. This picture is *The Portrait of Mrs. Gwyn* (No. 15), unfortunately called, by the Catalogue, "The Jessamy Bride," or "Miss Mary Horneck." She has a peevish face, and is not beautiful; the figure ill drawn, and for Reynolds, inexpressive. Its condition is such that the picture is but a shadow, and wonderfully different from the *Portrait of a Lady in a Blue Dress* (50), which, some way or other, is almost perfect. If anything were required to establish the superiority of Reynolds over Lawrence, a comparison between even the faded pictures of the former, and the best preserved, most popular, and meritorious productions of the latter would suffice. Take the well-known "Calmady children," as displayed in *The Daughters of C. B. Calmady, Esq.* (26). What is it but an example of crude colouring, of raw painting, and of drawing which, when it is not bad, is indifferent; the limbs are marvellously ill drawn, and the faces unrefined. Its redeeming point, that which sufficed to enable the engraver to popularize it, is one which engraving can render as well as painting itself, i.e. vivacity, or spirit of action. Besides, the picture has a sparkling effect, which the engraving does not render. Would any one now believe that the painting created a *furor* when it was exhibited?

There is a fine portrait by Vandyck not far from the Lawrence, being the whole-length of *James Stuart, Duke of Richmond and Lennox* (56), a man whose history deserves to be studied. The head is wonderful; the face is superbly painted, and so is the dress, which, in tone, is eminent even among

portraits of the period.—The picture here styled *Portrait of Lady Heneage, Cousin of Anna Boleyn* (66), belonging to Mr. G. Handford, and ascribed to Holbein, is not in any respect a tolerable resemblance of a work by Holbein: we can see no reason for naming it after Lady Heneage; it is, if so old, of which we are by no means certain, a production of the French school of Clouet—it is not worthy of Janet herself. The lower part of the face is good in expression; some portions are delicately painted.

Jan Ochtervelt's *Girl Playing on a Harpsichord* (74), the genuineness of which we do not care to question, shows how even secondary members of a good school contrived to charm by technical ability. This work comprises only the back view of the figure of a lady, with her hair dressed in the ungraceful mode of the painter's time. The whole is ill drawn, but superbly coloured, and fine in tone; it is a mere study of textures, tone, and colour. It has no subject and no design, nor any success except in technicalities. These are, however, solid and hard-won honours.—Close to the picture exhibiting them hangs another, by a popular artist, who lived almost in our own day, which proves how flimsy a thing might be acceptable to our fathers. *Abelard* (76), the work of G. Stewart Newton, R.A., is, we believe, not unknown even now through an engraving which, no doubt, is better worth having than the picture. It is a seated figure of the supposed lover of Héloïse. It is a pretence even in its very sentimentality; it has no sentiment of the honest, earnest sort. It will benefit those who have scouted the efforts of serious-minded men in the present day to look at such a picture as this and observe how empty it is of vigour, and not only void of loyalty to the subject, or even to manly sentiment and to nature, but so vague as to be perfectly innocent of meaning. Its technical charms are due to breadth of tone and something like a comprehensive treatment of colour. Let any man look at this picture and say that, if painting in England was to be saved from irredeemable corruption, anything less drastic than Pre-Raphaelitism could have been effectual.

In Wilkie one has an example of a painter once vigorous, conscientious, and careful, who declined with strange rapidity. In *Blind Man's Buff* (132), a sound, solid, carefully thought out, and carefully wrought picture, we find the signature of the painter and the date, "1812." The date of *The Letter of Introduction* (34) is 1813, that of *The Penny Wedding* (130), 1818. 'Blind Man's Buff' immediately succeeded 'The Village Festival,' which is now in the National Gallery. These two are, as we are compelled to think, the last pictures that display Wilkie's fine, conscientious and art-loving qualities; after these were executed he painted for money—art was no longer dominant in his mind. Here the proofs of what we say are only too painfully plain. In 'The Letter of Introduction' the design is far more careful: it was an old one, made before the period of decadence; it was, however, wrought out under the influence of a different spirit from that which presided over its conception. Notwithstanding the wealth of incident which is to be seen in 'The Penny Wedding,' signed and dated 1818, and exhibited in 1819, it requires little insight into the mysteries and subtleties of design to enable an expert to say that the picture is far less real than Wilkie's pictures of a very few years before. The composition is cleverly put together, for Wilkie hardly ever failed in composition; but it comprises very many commonplace elements and weak incidents. It is, however, in the execution of the figures and details that decay is most evident. Compare the execution of 'Blind Man's Buff' with that of its neighbour, 'The Penny Wedding.' The decay in the painter's skill is not that of six, but of six-and-twenty years; indeed, it is deterioration rather than decay, and such as would have been impossible in a life which had been occupied by earnest studies. *The Card Players* (182) was painted in 1808. It might almost be called a

Teniers, so silvery is it. It is too hard, but displays a precision of touch which even Teniers would not reject. It is wealthy in character; the heads are, indeed, almost too portrait-like.—See a capital specimen of Wilkie's much-loved Jan Steen, in *An Interior* (197).

No. 180, *A Landscape*, is a fine specimen of the powers of a painter whom Wilkie admired, being a genuine "Hobbema," and characteristic of that artist's limited art and his uncommon merits.—Hard as is the art, and limited the scope of the design of such painters as Charles Brooking, a rarely seen early English landscapist, there is that in *A River Scene* (203) in which no expert will hesitate to recognize the potentialities which are indispensable for the making of a school. On its own merits it is a remarkable work, and worthy of more attention than scores of modern landscapes are.—Mr. Baring's delicious *Bleaching-Ground* (205) is a gem of its kind, and attributed, with good reasons, to Ruysdael.—Mr. G. Handford is not fortunate in the names which have been given to his pictures; he is more so in the qualities which are proper to them. No. 19, the so-called *Portrait of Mrs. Hogarth*, which it is not, is undoubtedly by her husband. The *Portrait of Lady Heneage* (66), though a French picture of considerable merit, is not a Holbein. Again, we have, in *Portrait of Lady Jane Grey* (208),—ascribed, as the Catalogue obligingly explains, to "François Clouet, called Janet,"—a third example of courage in getting over the difficulties which often beset owners of portraits. Of course this is not a portrait of Lady Jane Grey, nor of any one who resembled her. If there could exist a doubt on these points, there could not be anything of the sort as to the painter of the likeness—a good work of its kind—not being Janet; in the corner is an oval shield, impaling the bearings of two families, that on the dexter shows three martlets (?) *parti per chevron*; that on the sinister barry of three, differently arranged from those of Grey; on the pale is what looks like fulmen.

In No. 82 we have the well-known Holbein, the *Portrait of Wareham, Archbishop of Canterbury*, of which there is another, and, we think, inferior version, in the Louvre. The "sharp" perspective of the open book on the left of the prelate may serve to show that Holbein was in the habit of sitting unusually near to his subjects.

Mr. Fuller Maitland's *Adoration of the Virgin* (217), by Filippino Lippi, is second to no picture in the Gallery in intensity. It comprises a considerable number of small, whole-length figures of men gathered about the ruins of the sacred place,—figures every one of which expresses something that is, apart from technical considerations, interesting by means of expression, character, or costume. A large proportion of these personages appear to have no direct connexion with the Holy Family which appears in the centre of the design, although almost in the middle-distance of the picture. They may be supposed to have assembled to honour the event which brought the Magi to the manger of the house in Bethlehem, or they may be attendants, or attendants' attendants of the three kings, one of whom, presenting himself to the Virgin, lifts his crown from his brow, and bowing, salutes her with the grace of a gentleman. The picture is full of incident, and not devoid of a certain innocent humour, which is by no means out of keeping with the artist's mode of looking at his subject. It is crammed with symbolism of a simple sort,—not the exalted and pathetic imaginings of Fra Angelico, but such as it may be worth while to work out. The simplicity, honesty, and vigorous art, the many exquisite points of colour, and the general naturalness of this picture, are charms which all Englishmen should endeavour to appreciate. We have always thought that, of the great old masters, Filippino Lippi painted most in the English vein. He is a devout painter, full of reverence and of love for beauty:—see, on these points, the figures of the Virgin and Child, which, with all their extreme nobility and grace, are essentially human, not spiritual, as Fiesole would have made them, and yet, all things considered, not wholly unworthy of a place near Fiesole's work.

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A *Virgin and Child, with Angels on either Side* (221), by Hugo Vander Goes, belongs to the same owner, and is a very interesting, thoroughly characteristic picture, and eminently rich in sentiment. We lament to observe how much this picture is cracking. Where can it have been placed?—surely not exposed to heat and roasted, like the pictures which are placed over the hot-air pipes at South Kensington? It is interesting to compare with this Vander Goes Nos. 222 and 224, Mr. Baring's B. Van Orley's *A Legend of the Madonna*, and *The Legend of St. Giles and the Wounded Hart*, by Lucas Van Leyden, belonging to the same owner. The former has Flemish wealth of colour, inherited from Van Eyck, and sentiment of the same inspiration, which may be said to have "overblown" in a coarse age, as a flower is overblown in a hot-house, like that of Rubens. In most cases the early Dutch art is of a nobler cast than the Flemish.—A *Virgin and Child under a Canopy* (229), belonging also to Mr. Baring, is a priceless example of the art of the missal-painters. It is by Mabuse, and marvelously brilliant; its architectural details, the canopy, &c., look like faëry work. The Virgin's face lacks elevation, but the little angels with musical instruments, who gather about her, are quite Italian in their beauty and grace, quite German in their simplicity and vivacity. Notice the prettiness of the little one who offers flowers to the Child.—*The Adoration of the Magi* (233), attributed here to some one of the school of Van Eyck, is a lovely painting, and of so clearly marked a character, that some day, when further researches shall enable us to discriminate better than our present knowledge allows us to do, we shall be able to say who painted it.—A *Virgin and Child* (235) is a priceless gem from the hands of Carlo Crivelli; one of his smallest productions: so full of beauty, piquant expression, lovely colour, and noble design, that its owner is to be envied. It belongs to Mr. Baring. It is a work of the greatest value.—A *Virgin and Child* (234) is attributed to Jan Van Eyck, on, as we think, hardly sufficient grounds, so far as the execution of a beautiful thing enables us to judge.

N. Maas's *The Lacemaker* (267) is a curious picture, and decidedly the best work of the painter which has been seen in London. It represents a Dutch lady seated at table, with a lace-pillow before her, and in the fullness of the light which pours into a room through a high window-opening. Round about and on the walls are the instruments of housewifery—keys, bags, and what not; so that, apart from the technical merits, this work is extremely interesting as an archaeological study. It has often astonished us that not a single antiquary has condescended to examine pictures of this and somewhat earlier periods. The paintings of Albert Dürer and Lucas Van Leyden furnish materials, which, in all that is required to illustrate domesticities of their age, are enough to set up half-a-dozen provincial societies of archaeologists. Of course, art has supplied archaeology with certain precious scraps, but no detailed examination of paintings of this date has been made. Yet a score or two of laborious hands were at work for a century and more, preserving records of one of the most interesting and important periods of modern history. In Albert Dürer, with his soaring or subtle spiritualities,—in Van Leyden, with his almost classic grasp of design, his fidelity and abundant humour,—in grim Schöngauer, suave Aldegrever,—in the noble early Dutch masters, grave and grand exponents of religious feeling, and even in the works of the grossest of their gross followers in the seventeenth century, a prodigious heap of materials lies ready to the hands of the student. Archaeology, as displayed in pictures of the fifteenth, sixteenth, and seventeenth centuries, has yet to be studied. In minor matters, such as household furniture, this little picture by Maas is a case in point,—e.g., is not that a quaint calendar on the wall of the room in which this lacemaker sits.

Near the last-named work hangs one of the noblest portraits of Antonio More; it is

called *Isabella de Valois, Third Wife of Philip the Second, of Spain* (268),—a picture exhibiting prodigious vitality of expression, and wonderful power in rendering character, and enriched by very rare elaboration of details, which are combined with masterly breadth, depth of tone and colouring. It is a portrait, to the knees, of a young woman, who wears a red satin robe, which is cut and slashed in an extravagant German fashion, and lined with white silk, trimmed with fur, superbly embroidered and enriched with crystals and great pearls. She has a striking and intelligent expression, strongly animated, mobile, and, it must be admitted, ill-formed, if not unlovely features. The contours are a little worn and somewhat lean, as if by inner passions burning away the plumpness and freshness which seem due to the lady's youth. She has rather small, but kindly eyes, wide nostrils, a compressed, broadly-bridged nose; full and red lips form a wide mouth. It is the face of one who was capable of a great deal of fun, and had a good heart. But is it really that Isabella de Valois, daughter of Henry the Second, of France, who was first destined to be married to our Edward the Sixth, afterwards to Don Carlos, and finally was so unfortunately married to his father? There is no cipher, sign, armorial badge, symbol, or signature on the picture.

ST. PAUL'S.

WE learn with some surprise that the Committee entrusted with the decoration of St. Paul's has ordered from Munich a further supply of stained glass windows, to be placed in the metropolitan cathedral. While we regret that it has not been thought proper to entrust commissions for a work which might be national to English artists, we consider the bare fact of Bavarians being so employed of little importance, although we are convinced that in this island are many producers of stained glass equal in every respect to those of Munich. What we are bound to protest against is, the employment of works designed on the false principle of making pictures to be viewed by transmitted light, as painted windows must be viewed. There is no reason why good drawing should not appear in windows which are enriched with decorations intended to be seen by transmitted light. This is not a question between architectural styles, Gothic, "Italian," or classic, as has unfortunately been asserted, but one which concerns the logical bases of all design. Painting on the false principles adapted for Munich glass results in æsthetic failures. The colouring of Munich glass, whenever it is not garish and crude, is invariably thin and weak—a natural consequence of the attempt to do that which the laws of light forbid. Munich glass windows are designed to succeed, by means of imitations of objects, architectural or animated, as they are seen in reflected light; they are works of imitative art, and therefore stand in a very low category. The spirit, the sentiment, the dignity, moral purport, and pathos of fine art, are to be found in stained glass which follows the logical principles of painting in transmitted light freely and fully; while splendour of colour, the peculiar glory of true art in glass, is to be obtained at its highest only in windows where gorgeous hues are given to transmitted light. These gorgeous hues are incompatible with the abundance of shading and that extreme development of modelling which are required to produce imitative effects. If the Committee want pictures proper, let them employ artists, from Germany or elsewhere, to paint the walls of the cathedral. We are bound to warn the subscribers to these windows that their well-meant contributions will result in disappointment, a sure consequence of pictures which, while they imitate men and buildings, have the light shining through them.

The proposal for setting back or removing altogether the large iron railings which enclose the west end of the Cathedral seems to have gone out of mind of late. The railings themselves are interesting, being, it is said, the last important production of the Sussex ironworks, and, as such,

deserve care; but meanwhile the roadway at the west end is inconveniently restricted in width. We think it would injure the architectural aspect of the Cathedral to remove these railings to within a comparatively short distance of the western doors of the church, as has been proposed; still more would it be, in our opinion, objectionable to take the grille away altogether; nor is it needful to carry out either of these plans. The whole of the space which might thus be obtained for the road is not required, and would be of little value unless the road on the south side of St. Paul's were widened commensurately, which could not be done except by pulling down the huge and lofty buildings which abut on the footway on that side. Yet it is both desirable and quite practicable to set back the rails on the west of the church sufficiently to give ample space for the traffic. We do not think such an extension of the space for this purpose would materially, if at all, injure the architectural effect and dignity of Wren's design at its finest point.

Fine-Art Cossip.

THE private view of the General Exhibition of Water-Colour Drawings, Dudley Gallery, takes place on the 27th inst., Saturday next. The exhibition will be opened to the public on the following Monday.

MR. WATTS is engaged on a picture, which may appear in the Royal Academy collection as his diploma-work, presented on election to the full honours of the body, and will perhaps be exhibited at the coming gathering of modern paintings. This is an "upright" picture, and represents, in the manner of an altar-piece, the accepted and rejected sacrifices of Cain and Abel. The altars are placed upon the earth; beyond them is a vast landscape, suggesting the almost universal scope of the subject, and its concern with all the earth: the altars blaze, and the smoke from each ascends; that of Cain is blown back again upon him, and that of his brother continues to rise. Cain is rebuked, and astonished at the fate of his offering. Besides this picture, which is not painted on a large scale, although the design is in a grand style, Mr. Watts will, probably, contribute to the Academy a bust-portrait of Mr. Val C. Prinsep, and a three-quarter portrait of a lady, seated.

MESSRS. CHRISTIE, MANSON & WOODS will shortly sell a collection of pictures and many works of decorative art belonging to Prince Napoleon, removed from the Palais Royal.

MR. W. CRANE writes to us from Rome:—"I have just seen in the *Athenæum* of the 6th of January a paragraph respecting some children's books designed by me, and published by Messrs. Routledge. I gather that 'King Luckieboy' and 'This Little Pig' have been published, together with 'The Old Courtier,' in one volume. I have not seen the book, nor, until I saw the notice in your columns, was I aware that they had been so published. In explanation of the diversity in style which you very justly observe between the design and treatment of the two former works as compared to the latter, permit me to say that the designs for 'The Old Courtier' were made by me some five or six years ago, when my style and signature were both different (I have not the memorandum by me here, so that I cannot give you the exact date of their production), while 'King Luckieboy' and 'This Little Pig' have only just been completed. I may say that each book was originally designed to be published separately, and have so appeared."

MR. CONDER has in the press a work on the proportions of Human Symmetry, as reported by the Greek sculptors and by the Italian painters of the Renaissance.

It is a matter of satisfaction to those who believe that the opportunities for exhibiting paintings and sculptures in this country and in France have been grossly abused, to know that the approaching *Salon* will contain fewer objects than its immediate predecessors. It is officially announced that the occupation of the building in the Champs-

Élysées by the Minister of Finance has rendered the space available for works of art much smaller than heretofore; and the administration has called on French and foreign artists to restrict the number of their contributions. Works are to be sent from the 16th to the 23rd of March next. This appeal has significance unknown here, where the privileges of the "exempt" class of exhibitors are not accorded. Of course the standard for the *Salon* must be raised. We wish the Royal Academicians would follow the same course. It is a positive evil and an injury to public taste when a bad or an indifferent work is exhibited. Every one knows that in companionship with refined minds lies half the power of education, and that "ill company corrupts good manners." By placing none but fine or creditable specimens before the world, its members may have the benefit of good companionship. The artistic profession is ill served by the admission of indifferent productions to the privilege of public and gratuitous exhibition to which none except the members of the Academy have a right; and their right is but technical, unless their works are admirable. To make the standard high is to stimulate exertion, to render honour to the studious only, to depress the idle; it is to put before the public nothing but that which is worthy to be seen. Now, so long as the Academy Exhibition comprises from 1,000 to 1,200 works, the standard must be low. The Academy will find its account in admitting say not more than 500 works; the minor gatherings, which are now miserable, might become tolerable, through the addition of second-rate pictures which the Academy could not accept.

The mania for big, not great exhibitions, has not yet abated, in England or elsewhere; but it is a good sign that a considerable number of moderately ambitious, and especially local, gatherings are in vogue on the Continent. Thus we hear that the Société des Aquarellistes Belges will open its annual exhibition at Brussels in April next; the Exposition des Beaux-Arts at the Hague will begin on May 13th; the Artistic, Industrial, and Agricultural Exhibition of Spain, Portugal, and the colonies of those nations, will be opened at Oporto on August 1st.

The Gallery of Apollo, in the Louvre, which was closed in August, 1870, has been re-opened. To its contents have been added certain pieces of *buhl*, which were saved from St. Cloud, Fontainebleau, and elsewhere.

The ladies of Mulhouse, desirous of offering a souvenir to M. Gambetta, ex-representative of the Haut-Rhin, have employed M. Henner, who produced the 'Suzanne,' which is in the Luxembourg, to paint a simple figure of *une Alsacienne* in her national costume. This picture is to be engraved by M. Flameng.

The Birmingham Society of Artists has been fortunate in its exhibition of pictures, which has just been closed. When the price of admission was for the evenings reduced to twopence, large numbers of persons thronged the gallery, and remained from seven till ten o'clock. Altogether, nearly 40,500 visitors attended. 175 pictures were sold, at prices amounting to 3,502*l*.

A SMALL collection of rare engravings was sold on Thursday of last week by Messrs. Sotheby, Wilkinson & Hodge. Among them was a fine impression of 'The Knight of Death,' by Albert Dürer, which sold for 65*l*. (Noseda),—a rare Portrait of Louis the Thirteenth, by Leonard Gaultier, 9*l*. 10*s*. (Holloway),—another of the same, when Dauphin, by Thomas de Lew, 10*l*. (Holloway). The collection contained from thirty to forty specimens of Lucas Van Leyden's art, which realized 151*l*.—Christ Crowned with Thorns, by Israel Van Mecken, 15*l*. 10*s*. (Noseda),—The Virgin with the Child, by the same engraver, 17*l*. (Holloway),—Cupid with Three Children, by Marc Antonio, 24*l*. 10*s*. (Noseda),—The Man driving a Jackass, by Martin Schöngauer, 14*l*. 5*s*. (Holloway),—The great Ball given by the Duke of Bavaria in 1500, by Mathews Zasinger,

16*l*. 10*s*. (Colnaghi),—The Cavalier and Lady, by the same, from the Storck collection of Milan, 30*l*. (White).

MR. COUSINS, R.A., has presented to the Print Room, thirty-three proofs of his finest engravings, all selected by himself. They comprise—'The Maid of Saragossa,' after Wilkie; 'The Maid and the Magpie,' after Sir E. Landseer; 'Jerusalem,' after Eastlake; and others, some of which are from private and unpublished plates. —Sir W. C. Trevelyan, Bart., has given to the same collection a second gift of ten water-colour drawings, by Smith, of Warwick, a painter who was not before represented in the British Museum, and whose works were desirable, as tending to complete the gathering of English drawings.

THE death of M. F. G. A. Lanno, a French sculptor of considerable reputation, is stated to have taken place on the 7th instant, at Beaumont-sur-Oise; he was born at Rennes in 1800, obtained the Grand-Prix de Rome in 1827. He executed a very great number of busts, and many statues which have places in public establishments in France, e.g., that of Fénelon, at Périgueux; Marshal Brune, at Brises-la-Gaillarde; Esculapius, in the École de Médecine, Paris; those of Poussin and Lesueur, in the École des Beaux-Arts, Paris; and St. Jérôme, in the Madeleine.

MUSIC

Mr. and Mrs. GERMAN REED'S KING CHRISTMAS ENTERTAINMENT, written by J. E. Planché. HOME FOR THE HOLIDAYS, and A PECULIAR FAMILY. Every Evening, except Saturday, at 8: Tuesday, Thursday, and Saturday, at 3. Royal Gallery of Illustration, 14, Regent Street.—Admission, 1*s*, 2*s*, 3*s*, and 5*s*.

A SPANISH-AMERICAN PIANISTE.

CONVENTIONALISTS and Purists must have been terribly shocked at the *laissez-all* style of playing Beethoven adopted by a young lady, Mdle. Carreno, at the Monday Popular Concerts, on the 15th inst. Disregarding all precedents and tradition, selecting her own *tempi*, and giving a reading altogether novel and unprecedented to the Sonata in E flat, Op. 27, No. 2, the admirable companion of the more famed c sharp minor (commonly called 'The Moonlight,' because its designation by the composer is all moonshine), the new-comer created a sensation as pronounced as has been excited by any exhibition of the more experienced style of Madame Schumann, and of the more exact and refined school of Madame Arabella Goddard. It is difficult to convey a notion of the charm and *abandon* of Mdle. Carreno's execution. She has a nimble finger, and can master all difficulties, and has, moreover, prodigious power, considering that the hands are feminine and almost juvenile. The effect upon the auditory was much the same as that produced on the public of the Princess's Theatre when M. Fechter gave a version of Hamlet so widely different from the stiff and stilted reading of English actors who have appeared as the Danish Prince. The severe judges and critical connoisseurs, astounded at first by the verve and vigour of the Venezuelan artiste, were at last carried away, and found themselves indorsing the verdict of the masses in St. James's Hall, that an original and exceptional artist had appeared who dared to take her own course defiant of pedantic ruling. The Sonata itself seemed peculiarly adapted to develop her specialties. It is full of breaks and surprises; it alternates in the expression of profound pathos and of the deepest despair—the former exemplified in accents of affliction and the latter evinced in paroxysms of forcible passages. The themes were well contrasted by Mdle. Carreno, and it is useless to challenge the interpretation, because it was not traditional. We must accept artists with their peculiar idiosyncrasies, and we are too glad to be emancipated from dryness, formality, and from commonplace, to argue against conceptions which are so impulsive and energetic. The Sonata has been rarely attacked by pianists: it was some twelve years since it had been heard at the Monday Popular Concerts; and a vote of thanks is due to Mdle. Carreno for her introduction of what Beet-

hoven called "Sonata quasi una Fantasia," and for her poetic and spirited playing of it. By way of warning, it may be permitted to suggest that the vigour of her left hand might be toned down advantageously. After a rapturous recall, Mdle. Carreno gave Herr Rubenstein's picturesque transcription of Beethoven's Turkish March from the 'Ruins of Athens,' which she executed with due observance of the gradations of sound; now the march being heard *fortissimo* and then dying off in the distance to the softest *pianissimo*. Mdle. Carreno also took the pianoforte part in Mozart's Quartet in G minor (1785), having as colleagues Madame Norman-Néruda, Herr Straus, and Signor Piatti; but the composition, replete with melody, requires no executive skill out of the common order. The addition of Mdle. Carreno to the classical chamber school of playing must be emphatically welcomed; her previous performances in London were at miscellaneous concerts, at which she indulged in the Fantasia; at the recent Covent Garden Promenade Concerts of M. Rivière, Mdle. Carreno performed Concertos; now she has taken new ground; and the Director of the Monday Popular Concerts is to be congratulated on his valuable acquisition. A Miss Fennell, who has been very favourably known as a concert singer in Dublin, made such a good impression in Handel's air, "Lascia ch' io pianga," both by the quality of her voice and by her method, that she must be regarded as an important accession to the ranks of London vocalists.

Musical Cossip.

At the third of the London Ballad Concerts, on the 17th, the programme contained four new songs: 'Sympathy,' by Henriette, sung by Miss Enriquez; 'The love that's never told,' by Miss Philp; 'Dreams,' by Mr. Rudall, given to Madame Sherrington; and 'Then and now,' by Miss Louisa Gray, assigned to Miss Fennell.

At the second performance at the Royal Albert Hall on the 18th inst., of Mr. W. Carter's choral cantata, 'Placida,' a new anthem, by the same composer and pianist, was produced, "Let the people praise Thee, O God," concluding with the Old Hundredth, the audience joining therein, with the choir of 1,000; this performance was called a "Thanksgiving for the recovery of the Prince of Wales." Looking at the published version of this anthem, which has solos for soprano and alto, with a few bars for these two voices, we deem it fortunate that the convalescence of the Prince is not dependent on the quality of the music. As it is announced there will be a State Thanksgiving at St. Paul's, it would have been just as well to wait for the effect of the 'Te Deum,' which will be chanted in the cathedral.

MR. J. BARNEY announces the names of Madame Cora de Wilhorst, Messrs. Sims Reeves, Maas, Thurlay Beale, and Herr Stockhausen, as the solo singers for Haydn's 'Creation,' and Mr. Barnby's cantata, 'Rebekah.'

THE projected revival of Handel's oratorio, 'Deborah' (1733), at Exeter Hall, on the 26th inst., by the Sacred Harmonic Society, is exciting interest; the work will be conducted by Sir Michael Costa. Herr Dr. Hiller has revived with success at Cologne Handel's oratorio, 'Theodora' (1750), which was produced the year after 'Solomon,' and the year before Handel's final oratorio, 'Jephtha.' As courses of Beethoven and Mendelssohn have been so successfully given at the Crystal Palace, a series of Handelian revivals, commencing with 'Esther,' might be rendered highly attractive, if the performances extended over a period of three or four years. At all events, the Sacred Harmonic Society would do well not to depend solely, year after year, upon three or four oratorios.

THE American tour of Madame Arabella Goddard will commence in August next. The return of the British Ballad party (Messdames Wynne and Patey, Messrs. Cummings, Patey, and Santley) will take place next month. The English Opera troupe of Madame Parepa-Rosa has been

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highly successful in the United States. The popularity of Mdle. Nilsson, the Swedish vocalist, and of Herr Wachtel, the German tenor, was at fever height at the last advices from New York.

SIR MICHAEL COSTA's oratorio, 'Eli,' will be performed by the Choral Society at Nottingham, on the 2nd of February, under the composer's direction. The principal singers will be Madame Sherrington, Miss D'Alton, Mr. Sims Reeves, and Mr. Lewis Thomas. The same work will be produced by the Amateur Society at Dundee, conducted by Sir Michael Costa, on the 5th of March.

THE announcement of the Paris papers that M. Gounod has been seriously ill in London is erroneous; he is actively engaged with his new opera, 'Polyeucte,' and other works.

At an amateur concert in Shanes Castle, given by Lord and Lady O'Neill, the Wedding Song from Herr Wagner's 'Lohengrin,' arranged for piano-forte and organ by Prof. Ella, was introduced. We hear also that the Spinning-Wheel Chorus from the composer's opera, 'The Flying Dutchman,' is making way in the provincial choral societies.

We regret to learn that there are no hopes of recovery entertained for Mr. Henry Blagrove, the violinist, for whom a subscription is now being raised.

MADAME SCHUMANN will resume her piano-forte performances at the Monday Popular Concerts on the 5th of February, and on the 19th of the same month Herr Joachim will reappear. Madame Arabella Goddard will appear on the 27th and 29th inst.

THE Brighton Musical Festival, under the direction of Herr Kuhe, will commence on the 6th of February, and continue until the 16th. A new cantata, by M. Gounod, will be produced, conducted by the composer, as also his 'Messe Solenne' and 'Gallia.' Mr. A. Sullivan's incidental music in the 'Merchant of Venice' will be executed under his direction; and Sir Julius Benedict's oratorio, 'St. Peter,' directed by the composer. Thirty-four of the leading vocalists will sing during the meeting, and the orchestra will be composed of the leading players of Sir Michael Costa's phalanx. Messrs. Kingsbury and Kuhe will act alternately as conductors.

In our next issue we shall be enabled to report progress as to the production of M. Offenbach's 'Fantasio,' at the Opéra Comique, in Paris. His 'Roi Carotte,' libretto by M. Sardou, was given for the first time in Paris, last Monday. Opinions are strongly divided as to the merits of the music, and as to the expediency of the political allusions in the book. If M. Martinet, of the Lyrique (Athénée), can arrange with the Government as successfully as he has done with the proprietors of the Salle Ventadour, that theatre will soon be re-opened, with Italian opera.

SEÑOR GARCIA, the well-known baritone-basso, of Her Majesty's Theatre and of the Royal Italian Opera, died at the Havannah, on the 18th of December, of yellow fever. He was the husband of Madame Gassier, a vocalist of the florid school. Señor Gassier, a Spaniard by birth, was a very useful, but not a great artist. He was active and fussy as an actor, and had the tact of making audiences believe he was a much more efficient singer than he really was.

THE Carcano Opera-house at Milan has been re-opened, with Signor Verdi's 'Lombardi,' followed by a new opera, 'Francesca di Rimini,' by Signor Macarini, which was a *quasi fiasco*. At the Scala, Signor Fancelli has won the admiration of Signor Verdi by his singing in 'La Forza del Destino,' in which Madame Stolz, the *prima donna*, distinguished herself. The 'Aida' of Verdi will be produced as soon as possible at the Scala, the composer superintending the rehearsals.

THE 'Mignon' of M. Ambroise Thomas failed at Venice on the first night, owing to the unfortunate illness of M. Achard, the tenor, who could not finish the opera. His engagement was afterwards cancelled, and the work has been withdrawn.

DRAMA.

LYCEUM THEATRE.—Sole Lessee and Manager, Mr. H. L. Bateman.—EVERY EVENING, at 7, 'MY TURN NEXT.' Mr. George Belmore.—At 8, the New Drama, 'THE BELLS.' Messrs. Henry Irving, H. Crellin; Mesdames G. Pannecott, Fanny Heywood.—To conclude with 'PICKWICK.' Messrs. George Belmore, C. Warner, Gaston Murray, and Addison.—Box-office open daily from Ten till Five.

THE MORALITY OF FRENCH PLAYS.

THE discussion upon the alleged interference of the Lord Chamberlain with the management of the theatres still continues. It has had one unexpected effect in bringing to the front Mr. W. Bodham Donne, the licencer of stage plays. According to the account Mr. Donne gives of the manner in which he has discharged his functions, he has in his treatment of the pantomimes followed the practice of his predecessors. So far he may be acquitted of displaying any excessive zeal. He passes over, however, the charge we have brought of interfering with the performances of the French comedians, and prohibiting the representation of works he considers immoral. Before an accusation so grave as this, that which he has rebutted sinks into insignificance. It is difficult indeed to treat seriously the question it raises. Does Mr. Donne suppose that in days like these, after we have worn our liberties until they fit us like a second skin, we shall allow any literary production to be prohibited on the score of morality by him or by any single man? There is no subject more difficult to pronounce upon than the question what is or is not immoral. In a matter of this kind, the idea of morality entertained by M. Barrière or M. Alexandre Dumas is at least as much entitled to respect as that entertained by Mr. Donne. There is something that would be monstrous were it not ludicrous in assumptions such as those of Mr. Donne. Why, to suppress a miserable broad sheet sold in the streets, requires more deliberation and the employment of more important agencies than are used by Mr. Donne to suppress a work of art. Mr. Donne is a police-officer, and nothing more. What is indecorous or unseemly in a public exhibition he may check; with the morality of a work he has no more to do than the policeman who turns a noisy reveller from the gallery. The Licensing Act,—one of the most pitiful Acts passed in the most corrupt period of English legislation,—confers powers which have not yet been removed. That they remained unwith-drawn, is due, however, to the fact that preceding licensors, wiser than Mr. Donne, have been less anxious to test their extent. So soon as the first light of parliamentary inquiry falls upon them they are doomed. To prohibit a play from being performed in the present day is about as much in keeping with the spirit of the age as would be the attempt to roast a Protestant in Smithfield. It is worth while for those who are interested in this question to turn to the speech of the Earl of Chesterfield, delivered in the House of Lords when Walpole was hurrying into law a Bill specially directed against Fielding. Some of its sentences are full of wisdom and point:—"One of the greatest blessings we enjoy, one of the greatest blessings, my Lords, a people can enjoy, is liberty; but every good in this life has its alloy of evil—licentiousness is the alloy of liberty. It is an ebullition—an excrescence,—it is a speck upon the eye of the political body, which I can never touch but with a gentle—with a trembling hand, lest I destroy the body, lest I injure the eye on which it is apt to appear." Still better, and full of humour, is what he says about the value of wit as a property. It could scarcely fail to gall some of his noble hearers:—"Wit, my Lords, is a sort of property. It is the property of those that have it, and too often the only property they have to depend on. It is, indeed, but a precarious dependence. Thank God! we, my Lords, have a dependence of another kind. We have a much less precarious support, and therefore cannot feel the inconvenience of the Bill now before us; but it is our duty to encourage and protect wit, whosever's property it may be. . . . I must own I cannot easily agree to the laying of a tax upon wit; but by this Bill it is to be heavily

taxed—it is to be excised; for if this Bill passes it cannot be retailed in a proper way without a permit; and the Lord Chamberlain is to have the honour of being chief-gauger, supervisor, commissioner, judge, and jury." How truthful were the anticipations of Lord Chesterfield, let Mr. Bodham Donne speak.

THÉÂTRE DE L'ODÉON.

FRENCH history supplies few stories more romantic than the life of Mdle. Aissé, the subject of the latest drama at the Odéon. In the last decade of the seventeenth century, when about four years old, a child, whose beauty was even then remarkable, was bought in the slave-market of Constantinople by the Comte de Ferriol, Ambassador of France. The account given by the vendor represented her as the daughter of a Circassian prince, who, with the remainder of his family, had been slain in the pillage of his villa by the Turks. After an education such as was accorded French ladies of rank, the young Circassian was, with baseness thoroughly characteristic of the epoch, placed by her purchaser and his sister-in-law, Madame de Ferriol, in the way of the Regent, who was immediately inflamed by her charms. Contrary to the expectations of her protectors, she remained insensible to the admiration she had inspired. To this day the memory of her virtues and graces does something to redeem the most thoroughly depraved Court of Europe. Her unfortunate love for the Chevalier d'Aydie, her beauty, sprightliness, wit, and, most of all, her reputation for virtue, have attracted unusual attention. Voltaire supplied notes to the first published edition of her letters. Sainte-Beuve has since made her the subject of an able essay, in which he speaks of her as coming between and in a sense connecting the two remarkable types of womanhood associated with the century, Manon Lescaut and Virginie of 'Paul et Virginie.' The story of Mdle. Aissé has been turned by M. Bouilhet into a four-act drama in verse, which now, after the author's death, has been produced under the superintendence of his friend, M. Gustave Flaubert, at the Odéon. The subject is well suited to the genius of the poet to whom the same stage owes 'Madame de Montarcy,' 'Hélène Peyron,' and 'La Conjuración d'Amboise.' On the whole, the story is pretty closely followed, the liberties taken with it being no more than are necessary to dramatic effect. The interview of Mdle. Aissé with the Regent drives almost wild her lover, who sees little in the behaviour of the women around him to lead him to expect a rejection of royal advances. In his frenzy he utters words which gravely compromise him with the court. After a powerful scene with his mistress, in which he learns with delight how he has misjudged her, he proposes instant flight. Ere this scheme can be carried into execution, the Chevalier is arrested. His only means of escape from the danger he has incurred consist in taking upon himself the vows of a Knight of Malta. Having in the time of his mistrust of his mistress made an oath that he will do this, he finds himself compelled by the commander of the order to carry it into effect. The danger is thus avoided, but the Chevalier is separated for ever from Mdle. Aissé, who, unable to endure the parting, swoons and dies. The constitution of the drama is rather idyllic. It has, however, some very charming verse, and is a great success. Two love-scenes between Mdle. Aissé and her lover, admirably interpreted by M. Berton and Madame Sarah Bernhardt, made a profound impression upon the audience. MM. Porel and Castellano and Mdle. Romelli were also among the interpreters of the piece. The story of 'Mdle. Aissé' has already formed the subject of two plays, given respectively at the Vaudeville and the Théâtre Français.

Dramatic Gossip.

SOME opposition is manifested to the election of the two *sociétaires* of the Comédie Française, M. Thiron and Mdle. Reichenberg.

'L'AVEUGLE,' of MM. D'Ennery and Pourgeois,

is about to be given at the Théâtre de Cluny, for the commencement of a series of representations of M. Laferrière. This will be the first revival of the powerful drama.

M. MOREAU-SAINTI will resume shortly the management of the Folies-Dramatiques, the affairs of which theatre are now in liquidation.

THE death is announced of M. Élie Sauvage, a dramatic author. He wrote principally in association with MM. Grangé and Deslandes. News also reaches us of the death of Mlle. Marguerite Kid, an actress of the Variétés and other theatres.

THE municipal council of Bordeaux has refused a further subsidy to the theatre.

'JULIUS CÆSAR' has been revived with great splendour at Booth's theatre, New York. Mr. Booth plays *Brutus*; Mr. Barrett, *Cassius*; Mr. Bangs, *Mark Antony*; and Mr. Waller, *Julius Cæsar*.

THE new drama, 'John Garth,' produced at Wallack's theatre, New York, is spoken of by the press as the best work ever written for the American stage. Mr. Wallack's acting as the hero is greatly admired.

AT the Burgtheater of Vienna the first performance of Herr Weilen's drama, 'Der neue Achilles,' was successful, and the third act was specially applauded. The next productions at the Burgtheater will be Herr Theodor Gasmann's 'Schwabenscheitche,' and Herr Ernst Wichert's new four-act comedy, 'Ein Schritt vom Wege.'

HERR RODERICH BENEDIX has finished a new *Bluette*, entitled 'Weihnacht im Felde.'

MADAME RISTORI has been giving a series of dramatic performances in Berlin, including her well-known impersonations of Medea, Maria Stuarda, and Pia de Tolomei. As in Berlin there are not many who can thoroughly appreciate these performances in the Italian language, the audience was not very large, but the Berlin critics are unanimous in their praises of the Italian tragic actress.

ANTIQUARIAN NOTES

Play-going in the Seventeenth Century.—The excess of indulgence in play-going among the gallants of the early part of the seventeenth century is thus commented upon by R. Brathwait, in 'The English Gentleman,' London, 1630. The play of 'Hieronimo,' which made such an impression on the "young gentlemans" mentioned by Brathwait, that she could think of nothing else on her death-bed, was Thomas Kyd's famous drama, 'The Spanish Tragedie,' containing the lamentable end of Don Horatio and Belimperia: with the pitifull death of old Hieronimo, &c., published in a second edition about the year 1594. Charles Lamb has given an extract from it in his 'Specimens of English Dramatic Poets':—"As I approve of the moderate use and recourse which our Gentlemen make to Playes; so I wholly condemne the daily frequenting of them: as some there be (especially in this Citie) who, for want of better employment, make it their Vocation. And these I now speak of, be our Ordinary Gentlemen, whose day-taske, is this in a word: They leave their beds, to put on their clothes formally, repaire to an Ordinary, and see a Play daily. These can finde time enough for Recreation, but not a minutes space for Devotion. So as I much feare mee, when they shall be struck with sicknesse, and lie on their death-bed, it will fare with them as it fared with a young Gentlewoman within these few yeeres; who being accustomed in her health every day to see one Play or other, was at last stricke with a grievous sicknesse even unto death: during which time of her sicknesse, being exhorted by such Divines as were there present to call upon God, that hee would in mercy looke upon her, as one deafe to their exhortations, continued ever crying, Oh Hieronimo, Hieronimo, me thinke I see thee brave Hieronimo! Neither could shee be drawne from this with all their persuasions; but fixing her eyes intently, as if shee had seene Hieronimo acted, sending out

a deepe sigh, shee suddenly died. And let this suffice to have been spoken of the moderate use of this Recreation: upon which I have the longer insisted, because I am not ignorant how divers and different opinions have been holden touching the lawfulness of stage-playes, which I resolved to reconcile in as briefe and plaine a manner as I could, before I descended to the rest." G. B.

The Quest for Books.—In the last volume of the *Athenæum* you allowed some of your Correspondents to bewail the deficiency of literary education among booksellers of the nineteenth as compared with that of the previous century. Would the following piece of French (I presume), which is from a Catalogue of a London 'Book Society' just issued, ever have been allowed to see the light a hundred years ago?—"Collection of Operas, Airanges Pour Pruno A Deus Mains," &c. B.

The Rowley Poems.—The expression in your review of the 'Works of Chatterton,' "It is no small comfort to have at last got to the source of the pseudo-antiquity of the Rowley Poems," seems to imply that the discovery had never been made before the publication of the present edition by Mr. Skeat. But in a 'Life of Chatterton,' prefixed to a complete edition of his works, in two volumes, published by Grant, Cambridge, in 1842, after stating that he had access to an old copy of Camden's 'Britannia,' as well as to a copy of Speght's Chaucer (to which, for his own use, he compiled a scanty glossary), the writer goes on to say (page lxi):—"The books, however, from which he derived most assistance were the English dictionaries of Kersey and Bailey, from which it has been incontestably proved that nearly the whole of the obsolete words employed in the Rowley Poems were obtained." This edition bears no editor's name, and I think I remember hearing at the time of its publication that it was the joint production of several hands. At all events, the work is very well done. W. A. K.

. The edition of 1842 "is a very unequal performance," says Mr. Skeat; it was done by Mr. Wilcox, was bought by Messrs. Bell & Daldy, and was the basis of Mr. Skeat's edition for those publishers' Aldine Series. Mr. Skeat thus notices (Vol. II, p. xxxiii) the labours of his predecessors on the sources of Chatterton's antique words:—"The truth was suspected, and, in some measure, pointed out, long ago, by Tyrwhitt, and the editor of the Cambridge edition of 1842 rightly resorted to Kersey for some words which had not then been explained. But no one else seems to have taken any trouble about the matter, and hence the whole truth has never till now been ascertained. . . . Little was done towards verifying Chatterton's statements. . . . I have had to begin the whole work of verification *de novo*." Our expression "at last" meant only that "at last" the matter was fully proved and settled.

Nursery Rhymes.—Your mention of Nursery Rhymes reminded me of one which my great-grandfather used to repeat to my mother and uncles about seventy years since. As he was a country gentleman, I should suppose he learned it from no book, as books were not so common in the agricultural parts; so I fancy it must be very old. I have never seen it in print, and therefore send you a copy as I had it from my mother.

THOMAS DAVIES.

I had a little dobby-horse
As white as any milk,
Its saddle was of beaten gold,
Its bridle was of silk.
Its mother was a silkwoman,
Silk she did wear;
Its father was a gentleman,
And took but little care.

The cat ate by the fire combing her head,
The pig was in the parlour making the bed;
The sow was in the dairy making the cheese,
The dog was in the cream-pot up to his knees;
The cock was in the plum-tree crowing for day,
The cows were in the meadow making the hay;
The bull was in the barn threshing the corn—
Did you ever hear such a tale since you were born?

TO CORRESPONDENTS.—R.—A. B. E.—J. M. M.—J. W. M.—J. C. T.—W. R. D.—T. H.—N. C.—H. L.—H. W. R.—W. B.—received.

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 ALLEN'S NEW CATALOGUE of 500 articles for Continental Travelling, post free.
 37, West Strand, London.

JOSEPH GILLOTT'S

STEEL PENS.
 Sold by all Dealers throughout the World.

CHUBB'S NEW PATENT SAFES,

steel-plated with diagonal bolts, to resist wedges, drills, and fire. Lists of Prices, with 120 Illustrations, of all sizes and qualities, of Chubb's Safes, Strong-room Doors, and Locks, sent free by CHUBB & SON, 7, St. Paul's Churchyard, London.

HART, SON, PEARD & CO.'S WEST-END

SHOW-ROOMS, for Post Grates, Stoves, Fenders and Fire-irons, Medallion Art Metal Work, Gas-fittings, Lamps, Church Plate, Lecterns, &c., and Memorial Brasses.
 4, BROOK-STREET, HANOVER-SQUARE, W.

THE LITERARY MACHINE (Patented),

for holding the Book, Writing-desk, Lamp, Meals, &c. in any position, and screening the face from the fire as used by Princess Louise. Easily applied to a Bed, Sofa, Easy Chair, or Ship's Berth. Invaluable to Invalids and Students. Admirably adapted for India. A most valuable and elegant gift. Prices 20s., 50s., and upwards. Drawings sent free.—J. CARTER, 55, Mortimer-street, W.

SALT & CO.'S EAST INDIA PALE AND BURTON

WINE and SPIRITS of selected qualities at the lowest cash prices.
 MOODY & CO. 40, Lime-street, London, E.C.

HEDGES & BUTLER invite attention to their

extensive STOCK of CHOICE OLD PORT, selected and bottled with the utmost care, and now in the highest state of perfection, embracing all the famous Vintage, at moderate prices.
 Wines for Ordinary Use:—
 Claret 14s. 15s. 20s. 24s. 30s. 36s. per dozen.
 Sherry 34s. 36s. 38s. 42s. per dozen.
 Port 34s. 36s. 38s. 42s. per dozen.
 Champagne 36s. 42s. 48s. 60s. per dozen.
 Fine old Pale Brandy 42s. 60s. 72s. 84s. per dozen.
HEDGES & BUTLER, 135, REGENT-STREET, LONDON; and 30, KING'S-ROAD, BRIGHTON.
 Originally established A.D. 1667.

QUININE WINE,

as supplied to the Sick and Wounded during the late War. The many and expensive forms in which this well-known Medicine is administered too often preclude its adoption as a general tonic. The success which has attended "Waters' Quinine Wine" arises from its careful preparation by the manufacturer. Each wine-glass full contains sufficient Quinine to make it an excellent restorative to the weak. It behoves the Public to see that they have "Waters' Quinine Wine" for the result of Chancery proceedings, a short time since, elicited the fact that at least one unprincipled imitator did not use Quinine at all in the manufacture of his Wine. All Grocers sell "Waters' Quinine Wine" at 30s. per dozen.
WATERS & WILLIAMS, Original Makers, Worcester House, 34, Eastcheap, London. Agents: Lewis & Co., Worcester.

E. LAZENBY & SON'S PICKLES, SAUCES,

and CONDIMENTS.
 E. LAZENBY & SON, Sole Proprietors of these celebrated Receipts and Manufacturers of the PICKLES, SAUCES, and CONDIMENTS so long and favourably distinguished by their name, are compelled to CAUTION the public against the inferior preparations which are put up and labelled in close imitation of their goods, with a view to mislead the public.—22, WIGMORE-STREET, Cavendish-square (late 6, Edwards-street, Portman-square); and 18, Trinity-street, London.

HARVEY'S SAUCE.—CAUTION.

The admirers of this celebrated Sauce are particularly requested to observe that each Bottle, prepared by E. LAZENBY & SON, bears the label used so many years, signed "Elizabeth Lazenby."

WHITEHEAD'S SOLID ESSENCE OF BEEF,

Best and cheapest, and most nutritious.
 Of all Grocers and Chemists.
 Wholesale at 8 and 9, Lime-street-square.

METCALFE, BINGLEY & CO.'S New Pattern

TOOTH BRUSHES, and Penetrating Unbleached Hair Brushes, Improved Flesh and Cloth Brushes, genuine Smyrna Sponges, and every description of Brush, Comb, and Perfumery. The Tooth Brushes search between the divisions of the Teeth—the Bristles do not come loose. Metcalfe's celebrated Alkaline Tooth Powder, 2s. per box.—Address 191a, OXFORD-STREET.

EPPS'S DIETETIC PREPARATIONS.

GRATEFUL—COMFORTING.
EPPS'S COCOA
 BREAKFAST.
 "By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected coconos, Mr. Epps has provided our breakfast tables with a delicately flavoured beverage, which may save us many heavy doctors' bills."—Civil Service Gazette.
 Made simply with boiling water or milk.
 Each packet is labelled.
JAMES EPPS & CO., Homoeopathic Chemists, London.
 Epps's Cocoa is also prepared with condensed milk, and sold in tins, labelled "Epps's Milky Cocoa."

CACAOIN E.

AN EVENING BEVERAGE.
 The Food Journal says:—
 "By a new process to which the nibs are subjected, the principal part of the oil is effectually removed; a thin beverage, well adapted for afternoon or evening use, as a substitute for tea, being the result. The flavour of Cacaoine will, in addition, be a great attraction to all."

JAMES EPPS & CO., Homoeopathic Chemists, 170, Piccadilly; 48, Threadneedle-street; 112, Great Russell-street.
 Works for Dietetic Preparations—Dianna-place, Euston-road.
 Epps's Cacaoine is also prepared with condensed milk, and sold in tins, labelled "Epps's Milky Cacaoine."

EPPS'S CHOCOLATE.

La Situation, (the Imperialist's organ), in an article entitled "Nous n'avons en France qu'une seule usine où la préparation du Cacao emploie un matériel et un personnel aussi considérables que ceux que nous avons vus dans l'usine de Messieurs Epps."
 "C'est une véritable curiosité dans son genre que cette immense fabrique."

The wrapper of each tablet is labelled.
JAMES EPPS & CO., Homoeopathic Chemists, London.
 Epps's Chocolate is also prepared with condensed milk, and sold in tins, labelled "Epps's Milky Chocolate."

PURE VEGETABLE CHARCOAL,

properly manufactured, is well known to the Faculty to possess highly important properties, and to be a safe and tasteless Remedy for all Disorders of the Stomach and Bowels, and all Impurities of the Blood. BRAGG'S finely prepared VEGETABLE CHARCOAL is largely sold in Bottles, 2s., 4s., and 6s. each, by all Chemists, and by J. L. BRAGG, 14, Wigmore-street, Cavendish-square.

CURE OF SEVERE COUGH and ASTHMA

(This Week)
 by Dr. LOCKOCK'S WAFERS.

From Mr. Fox, Omnibus Office, Whitefield-road, Liverpool:—
 "After years of severe suffering, and fearing many and many a night I should have died from suffocation, ten minutes after I had taken two wafers I felt relief."
 Sold by all Druggists at 1s. 1½d. per box.

DINNEFORD'S FLUID MAGNESIA.

The best remedy for ACIDITY OF THE STOMACH, HEART-BURN, HEADACHE, GOUT, and INDIGESTION; and the best mild aperient for Delicate Constitutions; especially adapted for LADIES, CHILDREN, and INFANTS.
DINNEFORD & CO., 175, New Bond-street, London;
 and of all Chemists through-out the World.

BENHAR COAL COMPANY, LIMITED.

CAPITAL, 200,000l. in 20,000 SHARES of 10l. EACH.
 Subscriptions are invited for 15,000 SHARES of 10l. each, or 150,000l. CAPITAL of the COMPANY.
 Deposit 1l. per Share on Application, 2l. 10s. per Share on Allotment, 3l. 10s. one Month thereafter.

The remainder in a future Call, at an interval of not less than two months.
 Shareholders may stipulate, in their applications, for the payment in full of their Shares, and receive Interest at 5l. per cent. per annum on the amount paid in advance of Calls.

Directors.
 HENRY AITKIN, Esq., Falkirk, Managing Trustee of Russell's Bay head Colliery, and the Almonk Iron Works.
 PETER M'LAGAN, Esq., M.P., Almonk House, Edinburgh.
 EDWARD MELDRUM, Esq., of Dechmont, Linlithgowshire.
 ROBERT ORR, Esq., Merchant (Messrs. J. Millar, Son & Co., Glasgow and London).
 GEORGE SIMPSON, Esq., Benham, Linlithgowshire.

Solicitors.
 Messrs. HILL, REID & CROMMOND, W.S. Edinburgh.
Brokers.
 Messrs. CHADWICKS, ADAMSON, COLLIER & CO., 65, Moorgate-street, London, E.C.

Bankers.
 Messrs. F. & F. W. CARTER, C.A., 5, St. Andrew-square, Edinburgh.
 The COMMERCIAL BANK OF SCOTLAND, Edinburgh, Glasgow, and Branches.
 The NATIONAL BANK OF SCOTLAND, London, Edinburgh, and Branches.

OFFICES: Benhar, Whiteburn, and 31, St. Andrew-square, Edinburgh.

PROSPECTUS.

This Company has been formed for acquiring and working the well known valuable BENHAR COALFIELD, comprising more than 2,000 acres, held in lease by Mr. George Simpson, Colmaister, Benhar, Lanarkshire and Linlithgowshire, with the Pits and Mineral Pits connected therewith. The Coalfield is now in the hands of the Edinburgh and Glasgow, as shown on the accompanying Map. It is intersected by Branches of the North British and of the Caledonian Railways, and is in direct communication with the large part of Scotland and the Shipping Ports served by these Railways, and to most of the large markets it has two competing Railway routes.
 The annexed Report, by Mr. John Geddes, of Edinburgh, Mining Engineer (who was Royal Commissioner who reported on the Coalfields in the recent Government Inquiry as to the Mineral Resources of the Country), describes some of the principal features of this Coalfield.

Mr. William Armstrong, of Ferry Hill, has also made a more detailed Report on the Field to Messrs. Chadwicks & Co., which is of a highly favourable character.

The Seams at present wrought are the Benhar Coal Seam and the Benhar No. 2 Seam, with the latter of which there is associated a Seam of Ironstone. The Coal of this Field is widely known as superior Household Coal, and finds a ready market in Edinburgh and in the south of Scotland, as far as Hawick and Berwick-on-Tweed, and also in Dundee and Aberdeen, and other places in the North. The Coalfield has hitherto been in the hands of several parties and probably worked, but important economic advantages both in working and disposing of the Coal are obtained by its being held by one interest. For this reason, the arrangements have been made which enable the present Company to be formed.

The Field presents the advantages of a superior Coal at very moderate depth; little water in the Workings; favourable situation for railway accommodation; easy access to many markets; and a wide-established reputation. The Railway Companies take delivery of the Coal on the pit-sidings.

The duration of the Leases of nearly the whole area is over thirty years. A small area of the Field is leased for a shorter term, and sections held for shorter periods, the Coal in which, it is known, will be easily exhausted before their expiry.

The quantity of Coal of the No. 1 Seam (depth 30 to 35 fathoms) is estimated by the No. 3 Coal Seam, and of the No. 2 Seam (depth 30 to 50 fathoms) at upwards of 4,500,000 tons, and then appears no difficulty in providing an output from these two seams, averaging 300,000 tons a year.

Each lb. per ton of profit on this output equals 7½ per cent. per annum on the Capital of the Company, without taking into account any increase in the rate per cent. by the gradual redemption of Capital, or by investment of the sinking fund that may be set apart for this purpose.

The profit at present realized averages upwards of 4s. 6d. per ton on each ton of Coal, taking large and small together, and including the limestone forming part of the No. 3 Coal Seam. The prices will of course fluctuate, but from the quality of the Coal, and the position of this large Field as held by one interest, and the fact that wages must stand with prices, it is believed the range of fluctuations will be within moderate limits.

The underlying Seams held in lease may also be wrought, though the large area of the two upper Seams may render this unnecessary for many years.

The Company assumes possession as from the 1st day of January last.
 The Purchase-money for the entire property, Leases, and Plant is the sum of 170,000l. (to be paid partly in Shares and partly in cash, in proportions to be arranged with the Directors), but 50,000l. thereof will be in kind, in the form of Shares, in any one year, and the net profits be sufficient to pay 10 per cent. on the whole called-up Capital of the Ordinary Shares. But when, and as soon as the net profits amount to this for two consecutive years, or in any two months together make an aggregate of 20 per cent. on the same, the distinction between Ordinary and Vendors' Shares will cease.

Mr. Simpson is willing to undertake the duties of Managing Director of the Company.

The Incorporation of the Company will admit of their extending their operations to other fields, if the Company so resolve. A copy of the Memorandum of Association is annexed. The Leases are in the hands of the Solicitors.

The Agreement for purchase, entered into on behalf of the Company, is dated 17th January, 1872, between George Simpson, Colmaister, Benhar, of the one part, and John Oldfield, Esq., of the other part, on behalf of the Company, of the other part. Copies of this Deed may be inspected on application to Messrs. CHADWICKS, ADAMSON, COLLIER & CO., 65, Moorgate-street, London, and 64, Cross-street, Manchester, or to the Solicitors, any of whom also Prospectuses and Forms of Application for Shares may be obtained. In all cases where no Allotment is made the Deposit will be returned without deduction.

Form of Application for Shares.

TO THE DIRECTORS OF THE BENHAR COAL COMPANY, LIMITED.

Gentlemen,
 Having paid to your Bankers, the sum of _____ Pounds, I hereby request that you will allot me _____ Shares of 10l. each in the Benhar Coal Company, Limited, and I hereby agree to accept of any Shares, or any number thereof, you may allot to me, and to pay the further sum of 2l. 10s. per Share on Allotment, and I authorize you to place my Name upon the Register of Shareholders for the Shares so allotted.
 I am, Gentlemen, Your obedient Servant,

Signature and Christian Names in full
 Residence
 Profession or Business
 Date

This form, when signed, may be sent to the Commercial Bank of Scotland: Edinburgh, Glasgow, and Branches;
 The National Bank of Scotland: London, Edinburgh, and Branches;
 Or, Messrs. Chadwicks, Adamson, Collier & Co., 65, Moorgate-street, London, or 64, Cross-street, Manchester.

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ISSUE OF 18,000 EXTENSION SHARES OF £20 EACH OF THE SOMERSET AND DORSET RAILWAY COMPANY.

JUNCTION OF THE MIDLAND AND SOUTH-WESTERN RAILWAYS.

Completion of the Narrow Gauge from the North, and from the Cities of Bristol and Bath to the South and South-West of England.

EXTENSION TO THE MIDLAND RAILWAY AT BATH.

Authorized by Act of Parliament 34th & 35th Vic. cap. 205, completing the connexion on unbroken narrow gauge between the systems of the Midland Railway at its southern terminus at Bath, and the system of the London and South-Western Railway, extending on the South to Portsmouth, Southampton, Bournemouth, Poole, Weymouth, and (by Steamers) to the Channel Islands and France, and on the West to Exeter, North Devon, Plymouth, and Devonport via Lydford and Okehampton. Also between the cities of Bristol and Bath, and London and the Narrow-gauge Railways South of the Thames. Price of issue—17s. 10d. per share of 20s., such Extension Shares being entitled to rank for dividend at 5 per cent. per annum, payable out of gross receipts, as hereafter mentioned, equal to the rate of 5s. 14s. 3d. per cent. per annum interest on the price of issue. The due and punctual payment of interest at such rate, up to the opening of the Line for public traffic, fixed for 31st of December, 1873, is guaranteed by the investment of 30,000 Consols, which are now standing in the names of the under-mentioned Trustees, viz.:—The Right Honourable Lord ROBERT MONTAGU, M.P., and JOHN ALEXANDER MAINLEY COPE, Esq., 26, Great George-street, Westminster, London (Messrs. Cope, Rose & Pearson, Solicitors), to be applied in the due payment thereof.

COPY OF CERTIFICATE OF INVESTMENT IN CONSOLS.

We hereby certify that Thirty Thousand Pounds Consols have been invested in our names, which we hold upon trust for securing (in accordance with the terms of the Declaration of Trust, dated the 11th of January, 1872, executed by us) the payment of Interest to the holders of the Extension Shares of the Somerset and Dorset Railway, as stated therein.

Dated, London, 11th of January, 1872.

(Signed)

ROBERT MONTAGU, } Trustees.
J. A. M. COPE, }

DIRECTORS AND OFFICERS.

DIRECTORS.

GEORGE WARRY, Esq., Shapwick House, Bath, *Chairman*.
John Clavell Mansel Pleydell, Esq., Longthorns, Dorset.
William Waring, Esq., Westminister.
Henry D. Seymour, Esq., Knoyle House, Wilts.
James Clark, Esq., Street, Somerset.
Thomas Gibson Bowles, Esq., 83, St. James's-street, London.
Richard King Meade King, Esq., Director of the Bristol and Exeter Railway Company.

BANKERS.

Messrs. Roberts, Lubbock & Co., Lombard-street, London.
Stuckey's Banking Company, Glastonbury, and Branches.

CONSULTING ENGINEER.

W. H. Barlow, Esq., Consulting Engineer to the Midland Railway Company.

SOLICITORS.

W. Toogood, Esq., 16, Parliament-street, London.
W. T. Swayne, Esq., Glastonbury.

BROKERS.

Messrs. Walker & Lumsden, 9, Old Broad-street, London, E.C.

SECRETARY AND GENERAL MANAGER.

Robert A. Read, Esq.

LONDON OFFICES—No. 16, Parliament-street, Westminster, S.W., London.

The accompanying Map shows the course of the Somerset and Dorset Line, and its extension (coloured green), and its connexions with the Midland Railway at its southern terminus at Bath, and also with the London and South-Western Railway. By arrangements with the Midland Company, for the purpose of the interchange of traffic with that Company, powers have been conceded to this Company to run over a part of the Midland Railway, and to use the station of the Company at Bath.

By arrangements with the London and South-Western Company, traffic will be interchanged with that Company's Railway at the existing junctions at Templecombe and Wimborne.

This line completes the communication, on unbroken narrow gauge, between the Northern, North-Western, and Midland Counties, and the whole of the south and west of England, and between the cities of Bristol and Bath and London, and the narrow-gauge railways south of the Thames.

It will also afford the shortest and most direct access, on unbroken narrow gauge, from the Midland Railway, and from Bristol and Bath, to Portsmouth, Southampton, Bournemouth, Poole, and Weymouth; and to Sherborne, Yeovil, Axminster, Honiton, Sidmouth, Exmouth, Exeter, North Devon, Plymouth, and Devonport; and by steamers from Southampton to Jersey, Guernsey, and France.

The great inconvenience, delay, and loss resulting from the break of gauge now occurring at Bristol will be avoided by this route, and passengers and goods will be able to proceed to their destination without change of conveyance, and at through rates and fares.

A large and remunerative traffic cannot fail to result from these advantages.

Under an agreement in perpetuity, sanctioned by Parliament, between the London and South-Western Railway Company and this Company, facilities for interchange of traffic, through rates and fares, and other important traffic arrangements, are already secured; the importance of the line to the systems of the London and South-Western and Midland Companies being very great. The Directors of the London and South-Western Railway Company have, in the Report submitted at their last half-yearly meeting, called the attention of the Shareholders in that Company to the importance of this line.

The Extension Line passes through a district rich in valuable limestone, Bath freestone, and in iron ore, for the smelting of which large works have for some years been in successful operation in the neighbourhood; it also passes through the centre of the Somersetshire coalfield at Radstock, and will convey that coal direct from the pits, and without break of gauge, to Bath, with a population of 60,000, and to the towns and districts of the London and South-Western Railway, extending from Basingstoke, Salisbury, and Portsmouth on the south-east, to Exeter on the west, including a population exceeding 500,000, for which this coalfield is the nearest and cheapest source of supply.

Upwards of half-a-million tons a year are at present raised, for which there is now but one outlet by railway, which is on the broad gauge, and the output steadily increases. The construction of this Line will lead to a still more rapid development of its resources, which are estimated to amount to 1,500 million tons of coal.

The Company have, under an agreement which is scheduled to and confirmed by the Act authorizing the Line, purchased, on advantageous terms, the Somersetshire Coal Tramway, over which upwards of 100,000 tons a year are at present carried, which will connect the Line with all the principal pits in and near Radstock, the produce of which can thus be brought directly on to the Railway.

An Agreement has been entered into with Messrs. Thomas & Charles Walker, Contractors, of Westminister, for the purchase of the Land and the construction of the Extension Line. Arrangements have also been made for the purchase of the Somerset Coal Tramway, and of additional rolling stock, &c., the whole being within the limits of the authorized capital and borrowing powers of the Company.

The Contractors are under engagement to complete the Line not later than the end of next year, and have engaged to pay interest on the Shares now offered for subscription at the rate of 5 per cent. per annum during construction, to ensure which 30,000 Consols have been invested, and are now standing, in accordance with the before-mentioned Certificate, in the joint names of the Right Hon. Lord Robert Montagu, M.P., and John Alexander Mainley Cope, Esq., 26, Great George-street, Westminster (Messrs. Cope, Rose & Co., Solicitors), who have consented to act as Trustees, and who will apply the same in due payment of the interest upon the days appointed for the payment thereof.

By the favourable conditions made, under which the working expenses of the Extension Line will be defrayed by the lines already established, it will be seen that a gross receipt of 24,000l. per annum only is required to meet the payment of 5 per cent. per annum to the Extension Debenture and Share holders, equal to only 18l. per mile per week on the Extension Line, being about one-third of the average receipts of the railways of the United Kingdom, which reach upwards of 52l. per mile per week.

The average value of Five per Cent. Preference Stocks of the Midland, South-Western, and other leading lines, ranges from 112l. to 114l., and at the price at which the well secured Extension Shares are now offered—viz., 17s. 10d. per share, equal to 87l. 10s. per 100l. stock—it will be seen how large a margin exists for increase in their value and the sound and eligible character of the security.

By order,
GEORGE WARRY, Chairman.
ROBERT A. READ, Secretary.

London, 16, Parliament-street, Westminster,
Jan. 12, 1872.

ISSUE OF 18,000 EXTENSION SHARES OF 20s. each of the SOMERSET AND DORSET RAILWAY COMPANY. JUNCTION OF THE MIDLAND AND SOUTH-WESTERN RAILWAYS.

FORM OF APPLICATION.

(To be retained by the Bankers.)

To the Directors of the Somerset and Dorset Railway Company, London.

Gentlemen,—Having paid to your credit at your Bankers', the sum of _____ pounds, being 2s. per share on Extension Shares of the Somerset and Dorset Railway Company, I request you to allot me that number of Shares, and I hereby agree to accept the same, or any smaller number that may be allotted to me, and to pay the balance due thereon according to the terms of the Prospectus, dated 12th January, 1872.

Name (in full)
Address
Profession (if any)
Date 1872.
Signature

(Addition to be filled up if the applicant wishes to pay up in full on allotment.)

I desire to avail myself of the privilege to pay up in full on allotment the above Shares, in terms of Prospectus.

Signature

ISSUE OF 18,000 EXTENSION SHARES OF 20s. each of the SOMERSET AND DORSET RAILWAY COMPANY.—NOTICE IS HEREBY GIVEN, that the SUBSCRIPTION LIST for the above will be CLOSED on TUESDAY NEXT, the 23rd inst., for applications from Town and Country.

By order,
ROBERT A. READ,
Secretary and General Manager.
No. 16, Parliament-street, London, S.W.,
17th January, 1872.

The Directors of the Somerset and Dorset Railway Company are prepared to receive Subscriptions for 18,000 Shares of 20s. each, being the Extension Capital of the Somerset and Dorset Railway, authorized to be created by the Act of Parliament, 34 & 35 Vic. cap. 205.

The price of the Extension Shares now offered for Subscription is 17s. 10d. per 20s. Share, and payment will be accepted as follows:—

£2 on each 20s. Share applied for, payable on Application.	Allotment.
4 " " " " " " " "	30th March, 1872.
4 " " " " " " " "	31st May, 1872.
4 " " " " " " " "	31st July, 1872.

Interest will accrue on the deposit and payment on allotment, and on each subsequent instalment from the date of payment thereof, at the rate of 5 per cent. per annum.

The interest will be payable half-yearly, on the 1st January and 1st July in each year, at the London Bankers of the Company, Messrs. Roberts, Lubbock & Co., 15, Lombard-street, E.C., London. The first payment of interest will take place on 1st July, 1872.

Two-thirds of the shares now offered for subscription will be allotted to subscribers desiring to pay up the whole of the instalments on allotment, in which case interest, at the rate of 5 per cent. per annum, will run from that date on the whole 20s. per share, equal to 5s. 14s. 3d. per cent. per annum on the amount invested.

The object of the extension is to connect, by an unbroken narrow gauge, the two great systems of the Midland Railway and London and South-Western Railway, which, on reference to the accompanying map, it will be seen will be effected by the extension to Bath of the present Line of the Somerset and Dorset Railway, thus permitting of through traffic, without change of carriage, between the North and South and West of England via the Midland Railway.

The existing Line of the Somerset and Dorset Railway, opened and in work, is 66 miles in length, and the extension line to Bath will be about 26 miles, making a total, when completed, of 92 miles.

By the Act of Parliament authorizing the extension, the following special advantages are offered to the extension shareholders.

By the provisions of such Act the Line already existing is charged with the payment, not only of its own working expenses, but also of the working expenses of the extension line, and (together with the extension railway) with an annual charge of 17,000l.

The total gross receipts of the extension line are therefore available (subject to the above)—without any deduction for working expenses—for payment of the dividend at 5 per cent. per annum to the extension shareholders, after the payment of interest on the extension debentures, limited to 6,000l. per annum.

The great advantage of this arrangement will be seen on reference to the accompanying table of estimated traffic on completion of the extension line, furnished by the General Manager, whose great experience on the Line forms a valuable data for the Directors and the Company.

He estimates the net income (after payment of working expenses on both the existing and the extension lines) at £61,226
From which has to be deducted the charges above mentioned—viz., 17,000l. and 6,000l.—total 23,000

Leaving £38,226

on which the Extension Shares now for Subscription have a first preferential charge, to pay which would require only 18,000l. per annum, leaving a surplus of upwards of 20,000l. beyond the amount required, and in effect thus creating a first-class preferential security a very high order.

Such Certificates will be issued in exchange for the bankers' receipts until the instalments are fully paid up, when the Shares will be registered into the name of each applicant free of all charges, and the Share Certificates of the Company forwarded.

The Company's Acts of Parliament, and also the declaration of interest trust, may be seen at the Offices of the Solicitor of the Company, William Toogood, Esq., 16, Parliament-street, London.

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